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CYRENA VAN GORDON

Photo by Matzene—Chicago

American Mezzo of the Chicago Civic Opera, Who Has Sung a Large Number of Roles, Including Wagnerian Parts, at the Auditorium and on Tour. Mme. Van Gordon Received All Her Training in the United States. (See Page 27)

Judges Felicitate "Musical America" on Success of \$3,000 Prize Contest

MESSAGES of congratulation on the unprecedented response by American composers to MUSICAL AMERICA'S \$3,000 prize contest for a symphony or symphonic work have been received from the noted conductors who will act as judges. They have expressed their pleas-

ure and interest in the fact that ninety scores were submitted by native musicians resident in many States and in several instances in other countries.

The judges are expected to meet in New York in the first week of May to make a preliminary examination of the manuscript scores.

Newspapers throughout the country commented on the large number of entries in the contest, both the Associated Press and the United Press having sent out articles on the event.

The letters from the judges follow. Walter Damrosch, conductor of the New York Symphony, wrote:

"Dear Mr. Weil:

"I am very much interested in the contents of your letter, and the liberal response from our young composers to your generous offer."

The following telegram was received from Alfred Hertz, conductor of the San Francisco Symphony:

"Heartiest congratulations. Now let us hope quality will be as gratifying as quantity."

Serge Koussevitzky, conductor of the Boston Symphony sent this telegram:

"I congratulate you on the success of

CHORAL SONG DOMINATES SESSIONS AS NATION'S FEDERATED CLUBS CONVENE IN CHICAGO WITH RECORD ATTENDANCE

"Singing Biennial" Is Formally Opened with 1000 Delegates Registered from Some Forty States—Students' and Young Artists' Contests Gather Contestants from Distant Parts of Country—Edgar Stillman Kelley's "Pilgrim's Progress" Sung—Choral Organizations and Artists Heard in Vital Musical Programs—Grimm Prize Work Has Premiere

By FARNSWORTH WRIGHT

CHICAGO, April 20.—Stressing choral singing as it has never before done in its history, the National Federation of Music Clubs, holding its seven days' "Singing Biennial" here, found itself so hugely represented at the formal opening on Tuesday night that the delegations of two states, Oregon and Washington, were unable at first to find places in the convention meeting place, the Gold Room of the Hotel Congress. Fully 1000 delegates have been registered from 296 clubs in forty States.

This is the largest gathering ever known to have attended a biennial. Among the honored guests of the Federation are Mrs. Edward MacDowell and Mrs. Theodore Thomas.

The early part of the week included several interesting sessions, as well as the contests for students and young artists, a performance of Edgar Stillman Kelley's "Pilgrim's Progress" and C. Hugo Grimm's prize symphonic poem. Election of officers, at which it is expected Mrs. Edgar Stillman Kelley will be re-elected president, will come later in the week. The choice of a city for the next biennial will also be made. New York and Boston are understood at this writing to be among a number of cities bidding for the 1929 convention.

Though the business of the convention had been under way for two days, Tuesday night's session was the formal opening. The various state delegations paraded with their banners. Former and present national officers and directors were introduced. More than a dozen choral societies participated. The evening was a ceremonial on a scale that overshadowed all else, thus far, in the sessions. It was made doubly impressive by a ritual in which all the club delegates participated, music being linked with religion as a power for spirituality.

Mrs. Edgar Stillman Kelley, president of the Federation, speaking at one of the group meetings which preceded the formal opening, looked forward to the day when the Federation would have an endowment of at least \$100,000 and a membership of a million. Mrs. Frank A. Seiberling, former president, now chairman of education and the worker responsible for the singing character of the present biennial, prophesied that the next development in the national contests sponsored by the Federation would be the institution of choral competitions all over the country on a scale never before planned or attempted in America. Registrations opened Monday morning

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CHICAGO, April 20.—Winners in the Federated Clubs' contests are as follows: Young artists, violin, William Levitt, Chicago; male voice, James Houghton, Boston; piano, Hazel Hallett, Boston; female voice, Kathryn Witwer, Chicago. The operatic prize of \$1,000 was divided between Miss Witwer and Hilda Burke of Baltimore. Winners in the students' contest are Rita Breault of Pawtucket, R. I., in piano; Allen Stewart of Parsons, Kan., in male voice; Ocie Higgins of Indianapolis, in female voice. The violin prize was divided between Emily Dow of Seattle, Wash., and Harold Bernhardt of Kansas City, Mo.

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BALTIMORE HAILS MANHATTAN OPERA

After Absence of Fifteen Years, Metropolitan Company Is Welcomed by Capacity Audience in "Turandot"—Engagement Marks Opening of Annual Spring Tour—Artists Win Ovations

BALTIMORE, April 20.—(By Telegraph to MUSICAL AMERICA).—The return of the Metropolitan Opera Company after an absence of fifteen years was the occasion of a cordial reception accorded the artists at the opening of the short season, which began on Monday evening, April 18, in the Lyric Theater. Baltimore was the first stop on the Metropolitan's spring tour. The audience, including many standees, taxed the capacity of the auditorium to hear the first local performance of "Turandot."

The gorgeous stage spectacle, with splendid costuming and picturesque scenic effects, afforded a brilliant beginning of the series. The stage craft and general investiture of the performance, together with a very capable cast and an orchestra of sizable proportions, indicated the high aims of the organization. From the moment of her impressive entrance, and through the scenes of this fantastic tale, Florence Easton, as *Princess Turandot*, graced the operatic pictures with a regal bearing. Her vocal effulgence surmounted the sonorous orchestra with notable effectiveness. Edward Johnson as *Prince Calaf* was impressive in appearance, and his vibrant voice made a thoroughly warranted appeal. His romantic bearing and the youthful vigor of his tones were admirably suited to the rôle. The joyous enigma scene and the ardent portrayal of the love episodes disclosed histrionic and vocal ability of a distinguished order.

Nanette Guilford as *Liu*, sang with colorful expression and was received with enthusiasm in this, her first local hearing. Pavel Ludikar gave a noble delineation of the rôle of *Timur*. Great skill was shown in the humorous interpretations given by Giuseppe De Luca,

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"Pilgrim's Progress" Sung at First of Chicago Biennial's Concerts

By Oscar Thompson

CHICAGO, April 18.—First in the succession of important concerts in conjunction with the Biennial Convention of the National Federation of Music Clubs, Edgar Stillman Kelley's cantata, "Pilgrim's Progress" was sung tonight in Orchestra Hall by the Apollo Musical Club of Chicago, conducted by Harrison M. Wild. An orchestra of players from the Chicago Symphony supplied the requisite instrumental forces, and six soloists who have been prominently identified with the city's musical life were called upon to project the sentiments of characters in what might be termed a concert morality play.

Of these latter, Rollin Pease, baritone, was an eleventh hour substitute for Theodore Harrison, prevented from appearing by what was announced from the platform as a nervous breakdown. Others were Margery Maxwell formerly of the Chicago Opera and latterly with the Ravinia Company, and Leola Turner, sopranos; Arthur Kraft and Watt Webber, tenors; Barre-Hill, baritone, and Clayton Quast, bass.

Offices and members of the board of directors of the Federation, headed by Mrs. Kelley, the president, were in the audience, together with many of the delegates; and once, at least, a mere composer and husband was a more important personage than a presiding officer and wife. Mr. Kelley was summoned to the platform to receive a tribute of applause that betokened both enthusiasm and affection. And nobody asked for a speech from Mrs. Kelley—believe it or not!

"Pilgrim's Progress" is not a new opus and had been sung in Chicago, so I am informed, about six years ago. In the interim it had been heard in England, and portions of it, if not the entire work, in New York. The composer is not of that younger band which is interested in breaking new paths and shattering all ties with the past. In "Pilgrim's Progress" he has made a sincere and substantial addition to America's legacy of choral music, and it was listened to, tonight, with a corresponding measure of pleasure and appreciation of its rather conventional good qualities. If it soars into no rarefied realms, it progresses sturdily, like its Pilgrim, and does not disdain the virtues of homespun melody along the way.

Melodious Writing

The text provided by Elizabeth Hodgkinson is only distantly related to the actual language of Bunyan, and in its metrical form has served the composer well. He, in turn, has set words in solo passages with more than common sense, while not hesitating to employ repeated phrases and other time-honored juggleries of vocabularies in writing for his chorus. The score is not a highly complex one, though rather fully orchestrated, and there is much of a familiar type of part-writing, with little that is contrapuntal in either the classic or the ultra-modern vogues. The writing is happiest when simplest and most melodious. *Christian*, his wife and his neighbors at the very outset sing with almost a pastoral charm which has a more convincing appeal than the more dramatic music which follows; and which possesses more of felicity of invention than the second part, called "Vanity Fair." Effective use has been made of a small inner group of sopranos and contraltos, representing Celestial Voices that hearten the Pilgrim in his hour of need. The close is of a jubilation character, with a surging climatic "Hosanna" and "Amen" in which soloists, chorus and orchestra have their opportunity to make the rafters ring.

Tonight's performance was a very creditable one, not flawless as to details—one being some lack of unity in the final bars—but doing full justice to Mr. Kelley's music. The veteran chorus, which in its many years of singing has had only two conductors, and which is said to contain some of the original members, sang for the most part smoothly and responsively, if with no unusual quality of tone. The writer of these lines unfortunately was seated too near the brass and the drums to get a fair perspective either of Mr. Kelley's scoring or of the orchestra's playing. Presumably such experienced men did their duty well.

Solos Well Sung

Of the soloists, Miss Turner and Miss Maxwell apparently were first in the favor of their audiences, which may have been a matter of appearance as well as of vocal charm. The former gave very pretty voice to the solo of *Christian's Wife*, and the latter gave brightness of tone to the lilt of *Madame Bubble*, as well providing a starry high note for the *Angel of the Finale*. Mr. Kraft's vital tenor and clean-cut style were of advantage in the music of the *Evangelist* and *Hopeful*. Mr. Pease was faithful to his trust as *Christian* and his enunciation, like that of Mr. Kraft, was worthy of praise. Of the others it is not necessary to say more than that they met the requirements of the music, though a word may be given to the particularly resonant tone of Barre-Hill.

FUTURE OF CHICAGO FORCES IN BALANCE

Conflicting Assertions Are Made Regarding Symphony's Fate

By Farnsworth Wright

CHICAGO, April 16.—Conflicting assertions as to whether the Chicago Symphony will be in existence next year were made today by the Orchestral Association and the Musicians' Union.

Joseph C. Petrillo, president of the Chicago Federation of Musicians, positively asserted that the orchestra will disband, and that negotiations are at an end. Henry E. Voegeli, manager of the Orchestral Association, stated just as positively that negotiations will continue.

The dispute hinges on the question of a raise in pay for the musicians.

"We want a new contract on the lines of the agreement recently negotiated between the union and the Chicago Civic Opera," said Mr. Petrillo today to *MUSICAL AMERICA*'s representative. "We want a raise from \$80 to \$100 a week. But the Orchestral Association has refused to grant an increase of even a nickel. The board of directors said that the orchestra would have to disband if it was forced to raise salaries."

"Well, the boys have been working pretty hard and a vacation for one year won't hurt them. The orchestra will disband, and by the end of one year with no symphony orchestra, perhaps the Orchestral Association will be ready to listen to reason. We ask merely for a reasonable increase, to which the musicians of the orchestra are certainly entitled."

Mr. Voegeli's Statement

"I am not responsible for any statements that may have been made by Mr. Petrillo," said Mr. Voegeli this morning. "All I can say is that negotiations are still continuing. There is no need for hurrying the negotiations to a hasty conclusion, as our first concert would not be given till October. As to whether the orchestra will continue or not, I cannot say. That all depends on the result of the negotiations with the union."

In the program of Tuesday's concert this week, the last Tuesday afternoon

Damrosch Gives Dinner for Personnel Manager

WALTER DAMROSCH gave a dinner to the players of the New York Symphony on Sunday evening, April 17. The event was arranged in honor of Rudolf Rissland, personnel manager, who is retiring after thirty-four years' association with the orchestra, and was attended by about 100, including directors of the orchestra, assembled in the rooms of the Beethoven Association. A testimonial engraved on parchment was presented to Mr. Rissland by the members of the orchestra. It contained "the expression of their profound regard for him as a man, their admiration for him as an artist and as an executive, their unqualified regret at the termination of their relations with him in an official capacity, and their sincere good wishes for his future welfare and happiness."

concert of the season, appeared a statement from Mr. Voegeli in the place where ordinarily would be the invitation to subscribers to renew their subscriptions for next season. The statement that plans for next season were incomplete led subscribers to believe that the length of the season may be curtailed, or that there will be a raise in the price of tickets after negotiations with the union are completed.

Subscriptions Withheld

Mr. Voegeli's announcement, as printed in the program follows:

"To Subscribers: 'It is customary at the close of each concert year to extend to season ticket subscribers the privilege of renewing their ticket subscriptions for the next winter. Today's concert being the final of the Tuesday Symphony series for the current season, it is believed that the following recital of existing conditions is due the subscribers to this series:

"The agreement between the Orchestral Association and the Chicago Federation of Musicians terminates with the expiration of the concert season on April 23. The rules of the Federation prohibit its members (and these include the players of the Symphony Orchestra) from signing new contracts with the Association until a new agreement, or an extension of the old, has been made. Negotiations are now pending, but until these have been concluded the Association is in no position to make definite announcement of plans for another season. The customary invitations for the renewal of season ticket subscriptions must, therefore, be withheld for the present. Indulgence is asked until the conclusion of the negotiations with the musicians' union."

"Respectfully,
"HENRY E. VOEGELI, Manager."

Dohnanyi Leads Beethoven Mass

BUDAPEST, April 24.—Ernst von Dohnanyi conducted the "Missa Solemnis" at the State Opera in connection with the recent Beethoven centenary. There were also a festive performance of the Mass in C Major in the Coronation Church, and an official ceremony in the Academy of Music, at which an address was made by Count Albert Apponyi.

Mrs. Kelley Praises "Musical America"

CHICAGO, April 18.—Mrs. Edgar Stillman Kelley, president of the Federation, told *MUSICAL AMERICA*'s representative what the convention expects to accomplish. "A convention such as this cannot help but stimulate interest in music," she said. "Then there are the contests. This is the first year we have had the student contests, and from these and the young artists' contests we hope that we may discover some important new talent. These contests uncover talent that might always remain hidden otherwise, and bring a chance for quick advancement to young artists even if their musical gifts would make them known anyway."

"The Federation owes a debt of gratitude to *MUSICAL AMERICA* for all it has done to bring about the success of this convention. For the magazine goes into the homes and studios, and reaches many places that we could not reach unaided. *MUSICAL AMERICA*, by keeping constantly before the country in its articles the work of the Federation, has encouraged many clubs to join in discovering talent that might otherwise have remained inactive in this work."

MONTEUX IS BOOKED AS STADIUM'S GUEST

Van Hoogstraten and Stock to Lead Concerts by Philharmonic

Announcement that Pierre Monteux will conduct the New York Philharmonic Orchestra at the Lewisohn Stadium this summer is made by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts.

The tenth season, says this announcement, will begin on Wednesday evening, July 6, and will continue for eight weeks, with concerts nightly.

Willem van Hoogstraten, conductor of the Portland Symphony, has been reengaged for his sixth consecutive year as conductor of the Stadium Concerts and will lead them for five weeks.

Frederick Stock, conductor of the Chicago Symphony, will appear as guest conductor for the second consecutive year for two weeks.

Mr. Monteux, associated with Willem Mengelberg in the direction of the Concertgebouw Orchestra of Amsterdam and formerly conductor at the Metropolitan Opera House and of the Boston Symphony, will be guest conductor for one week.

Novelties Promised

Many novelties and other special features will be presented in the course of the eight weeks, Mrs. Guggenheimer states. In addition to a performance of Beethoven's Ninth Symphony under Mr. van Hoogstraten, there will be another major choral work; and a choral festival is to be conducted by Mr. Stock. George Gershwin will appear as soloist on a program which will include the first performance in New York with full orchestra of his "Rhapsody in Blue," as well as his Piano Concerto. Present plans also call for the performance on the opening night of "an American novelty which has not been heard in New York, but which has created interest within the past few weeks."

Wins Contests in South

MEMPHIS, TENN., April 18.—Nell Esslinger of Birmingham, Ala., was declared winner in both the students' and young artists' contests in voice held on April 11 at the Beethoven Club, to determine the award in the district contest of the National Federation of Music Clubs' national contest. Miss Esslinger was accompanied by Mrs. W. E. McLain of this city. Second place in the students' contest was awarded Ivelle O'Donnell of Poplarville, Miss., who was accompanied by Mrs. W. O. Bates of Hattiesburg. Miss O'Donnell is a pupil of Sophronia Hude of Hattiesburg. Ruth Davis, of Quitman, Miss., pupil of John Winston Fontaine, of the Meridian School of Music, won second place in the young artists' contest. She was accompanied by Mr. Fontaine.

B. M. B.

Rhode Islanders Attend Biennial

PROVIDENCE, R. I., April 16.—Included in the New England delegation to the biennial convention of the National Federation of Music Clubs in Chicago, are eleven from the Rhode Island Federation of Music Clubs. They are Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs; Mrs. George Hail, president of the New England district; Mrs. Edward L. Hail, Mrs. E. Lindsey Cummings, Gertrude Joseffy Chase, Mrs. Harry Tracy, Ruth Church and Mrs. L. Rohe Walter. The State of Rhode Island is also represented by three winners in the district music contests: Rita Breault, piano; John Davenport, voice, and Hayman Forman, violin.

N. B. P.

Westminster Choir to Sing at Biennial

DAYTON, OHIO, April 18.—Dayton Westminster Choir, sixty strong, left by special train for Louisville, opening a brief tour which culminates next Sunday in the Studebaker Theater, Chicago, where they sing for delegates to the Biennial.

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Federated Clubs Stress Choral Music in Chicago Meet



Photo taken especially for Musical America

OFFICERS AND MEMBERS OF THE BOARD OF DIRECTORS OF THE NATIONAL FEDERATION OF MUSIC CLUBS. PHOTOGRAPH TAKEN EXPRESSLY FOR MUSICAL AMERICA BY KAUFMANN & FABRY CO., AT THE OPENING OF THE BIENNIAL CONVENTION IN CHICAGO ON APRIL 18

Seated (Left to Right) Mrs. Helen Harrison Mills, Mrs. Ella Pharr Blakenship, Mrs. Wm. Arms Fisher, Mrs. Edgar Stillman-Kelley, Mrs. John F. Lyons, Mrs. J. A. Jardine, Mrs. John Leverett and Mrs. Russell R. Dorr. Standing (Left to Right) Mrs. Lillian Birmingham, Mrs. W. J. Logan, Mrs. Cora Lyman, Mrs. Henry Schurmann, Mrs. T. C. Donovan, Miss Julia E. Noyes, Mrs. J. Norman Wills, Mrs. Henry Petit, Miss Margaret Haas, Mrs. J. F. Hill, Mrs. Chas. Davis, Mrs. Cora Cox Lucas, Mrs. B. J. Maschal, Mrs. Houston Davis, Mrs. Frances E. Clark, Mrs. Grace W. Mabey and Mrs. F. N. Woodward

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and there was massed singing at 10.30 in the lobby of the hotel. The official program, taking cognizance of the number of "sings" scheduled for the fifteenth biennial, dubbed it "The Singing Biennial."

A luncheon in the ballroom of the Auditorium Hotel was attended by the national board of directors, and the state and national convention delegates. The speakers were Mrs. Edgar Stillman Kelley, Mrs. Frances Elliot Clark, Mrs. J. Reid Steele, Mrs. H. L. Miller, Mrs. Walter Walbridge and Mrs. Harry Bacher.

Following a number of songs and instrumental selections, a class of about thirty girls gave a demonstration of the Dalcroze system of Eurythmics, directed by Mrs. Eleanor Harris Burgess. Helen Parker Ford gave an address on musical games, and reports were heard from the Junior chairmen of nearly every state in the Union.

Students' Contests Attract

Monday was officially designated Junior Day, for the preliminaries and semi-finals of the nation-wide students' contest were run off, before the beginning of the young artists' contests the following day. The students' contest was new, and included contestants from eighteen years of age to twenty-two years.

The contestants were widely distributed geographically, and represented the cream of 2000 student contestants from over the country. It was an honor to appear as contestants before the biennial, for each contestant was winner in his or her state contest, and later in the district contest, composed of the state winners in a group of states. Those chosen were:

Violin contestants: Sylvan Ward, Rock Springs, Wyo.; Hyman Foreman, Providence, R. I.; Helen Watson, Vermillion, S. D.; Ilo Hilderbran, Pueblo, Colo.; Frances Cozart, Hollins, Va.; Caldwell Cline, Salisbury, N. C.; Charles Buckley, Indianapolis, Ind.; Harold Bernhardt, Kansas City, Mo.; Phyllis Burnton, Fond du Lac, Wis.; Emily Dow, Seattle, Wash.

Piano contestants: Ella Lee, Oklahoma

City, Okla.; Evelyn Landgren, Pocatello, Idaho; Rita Breault, Pawtucket, Mass.; Dante Marrandino, Atlantic City, N. J.; Mike McDowell, Madison, Ga.; Grace Williams, Huron, S. D.; Margaret McMillan, Boulder, Colo.; Katherine V. Mosby, Harrisonburg, Va.; Milton Detjen, Manitowoc, Wis.; Viola Lindquist, Portland, Ore.; Anabel Hess, Cleveland, Ohio.

Male voice contestants: John Davenport, Pawtucket, R. I.; Kenrich Graebel, Yankton, S. D.; Allen Stewart, Parsons, Kan.; James S. Cullison, Champaign, Ill.; Carlton Bowman, Denver, Colo.; Robert E. Bradford, Santa Ana, Cal.

Female voice contestants: Ocio Higgins, Indianapolis, Ind.; Evelyn M. Bergmann, Roxbury, Mass.; Jean Hannah Grand Forks, N. D.; Maria Matyes, Chicago, Ill.; Ruth Matkin, Cimarron, N. Mex.; Marjorie Singleton, Norfolk, Va.; Lillian Alsop, Casper, Wyo.; Marguerite Johnson, Kansas City, Mo.; Nell Esslinger, Birmingham, Ala.; Nancy Noffatt, Due West, S. C.; Meredith Harris, Berkeley, Cal.

Ensemble Singing Stressed

Ensemble singing has had a notable part in the first two days of the convention. On Tuesday night, in addition to the participation of many women's choruses in the mass singing, the Milwaukee Male Lyric Chorus of about seventy-five singers, conducted by Alfred Hiles Bergen, sang a group of some ten numbers with much vigor, spirit and admirable tonal quality, and swept their huge audience, made up almost entirely of women, from its feet.

Tuesday afternoon, the Lakeview Chorus of Chicago, a women's organization conducted by William Boeppler, was heard to advantage in eight numbers, and at the morning business session the Combined Glee Clubs of North Dakota—thirty singers, thirteen boys and seventeen co-eds, every head "bobbed"—gained the enthusiastic approval of the delegates. They were led by Hywel C. Rowland. The singing delegates, who are being rehearsed like an organized chorus, were led by Charles N. Boyd in attractive numbers.

Besides business reports, dealing largely with organization matters, the activities of Tuesday included the

finals in the students' contests and the preliminaries and semi-finals of the young artists' contests. The club delegates also heard two former winners of these contests, Catherine Wade-Smith, violinist, and Geneve Cadle, soprano, in groups of numbers, delightfully presented.

Arthur Kraft, tenor, and Helen Freund, soprano of the Chicago Civic Opera, were soloists before the delegates, the former on Tuesday afternoon and the latter in the evening. Mr. Kraft sang his numbers smoothly and well. Miss Freund, substituting on very short notice for Cyrena Van Gordon, who was taken ill, was a delightful soloist. She was particularly successful with the Polonaise from "Mignon."

"Arts and Life" Discussed

An address was made on Tuesday evening by Harold L. Butler, dean of the college of Fine Arts at Syracuse University and president of the National Music Teachers' Association. His subject was "Fine Arts and Life." He compared the happy status of musicians today with that in earlier times, when they were either classified as servants or persecuted as rogues and vagabonds. He emphasized the point that, while music also serves social, entertainment and educational purposes, its greatest importance in relation to life is spiritual, and that it is to be cultivated and loved for its own sake, and not primarily because of the good uses to which it may be put.

Tuesday, which was Publicity Day, began with a press breakfast for the music journals, in the ballroom of the Hotel Congress, at which Helen Harrison Mills, editor of the federation's "Bulletin," was toastmaster. The speakers included Mrs. Theodore Thomas, founder of the National Federation; Mrs. Edgar Stillman Kelley, president; Oscar Thompson, executive editor of MUSICAL AMERICA; Ben H. Atwell, publicity director of the Chicago Civic Opera; Mr. and Mrs. Frederic Shipman, editors of the *Western Musician*; Pierre Key, editor of the *Musical Digest*; Charles Watt, editor of the *Music News*; Farnsworth Wright, critic of the *Chicago Journal*.

Mr. Thompson urged fuller co-operation with the daily newspaper press.

"The cultural movement which the Federation represents is news," he said. "The newspapers go to the people, and co-operation with them means an increase in interest in concerts. Get the newspapers interested, in every way possible. If you can't get the editors on your staff, then get the music critic, or the baseball reporter. Get the men in the newspapers to co-operate with you in writing music news, for music is news, and is becoming of increasing interest to the community."

Mr. Atwell told of the long campaign to get the newspapers to pay proper attention to music news.

"Twenty years ago the music clubs were regarded as a nuisance by the newspapers," he said. "The business men held the same superior attitude. But the clubs were powerful enough to make the newspapers feel that they had to pay a little attention to concerts. So they did just that—they paid as little attention as possible."

"But through long years the newspapers have become accustomed to treating music as news. Now they come of their own free will to concerts, as a matter of habit. The problem is to get them to give more attention."

What the League Does

Following the business session in the gold room of the Congress Hotel Tuesday morning, Harold Vincent Milligan, director of the National Music League, gave an address on "Co-operation of the National Federation of Music Clubs and the National Music League in the Interest of Young Artists."

"There is, practically speaking, no market for the young musical artist," he said. "It is a tremendous economic waste to spend millions on musical education which in a tragic number of cases leads nowhere. I could instance many cases of individuals upon whom sums ranging from \$15,000 to \$25,000 were spent for musical education which from an economic and social point of view, were virtually wasted, as these musicians were never able to make proper use of their musical education, having

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Novelties and Revivals for Next Season Confirmed by Gatti; Three New to America

CONFIRMING, with one addition, the novelties and revivals for next season previously reported in MUSICAL AMERICA as in prospect, General Manager Giulio Gatti-Casazza of the Metropolitan has officially announced a list of ten novelties, revivals and restorations. Three of these will be entirely new to America, three will be works absent from the repertoire for some time, and four will be resurrections of operas only temporarily missing for one, two or three seasons. The official statement contains the name of but one work not previously forecast. This is "Madonna Imperia" by Franco Alfano. The complete list follows:

"La Rondine," libretto by Giuseppe Adami, music by Giacomo Puccini, in Italian.

"Violanta," libretto by Hans Müller, music by Erich Wolfgang Korngold, in German.

"Madonna Imperia," libretto by Arturo Rossato, music by Franco Alfano, in Italian.

"Hänsel und Gretel," by Engelbert Humperdinck, in German.

"Norma," by Vincenzo Bellini, in Italian.

"Le Prophète," by Giacomo Meyerbeer, in French.

"Così Fan Tutte," by Wolfgang A. Mozart, in Italian.

"Manon Lescaut," by Giacomo Puccini, in Italian.

"Carmen," by Georges Bizet, in French.

"Le Coq D'Or," by Nicholas Rimsky-Korsakoff, in French.

"La Rondine," in three acts, of lyric character; "Violanta," a one-act romantic work, and "Madonna Imperia" by Franco Alfano, are distinct novelties. The Alfano work has not yet been heard anywhere, but will have its world-première at the Teatro di Torino in Turin before its Metropolitan hearing. The other works are all revivals.

Puccini and Korngold Works

Of primary interest are the new works. Puccini's "La Rondine" had its first hearing at Monte Carlo in 1917. The work, the book of which is by Giuseppe Adami, is in a lighter vein than the other Puccini operas and has a large cast of eleven principal rôles and five smaller ones. The scene is laid partly in Paris and partly in the South of France, during the Second Empire. Magda, a light-o-love under the protection of a wealthy Parisian banker, Ram-baldo, meets Ruggero, a young art student at the Bal Bullier, and falling in love with him, forsakes her gorgeous surroundings for a cottage near Nice. The parents of Ruggero are willing for them to become man and wife, knowing nothing of Magda's past, but they stipulate that Ruggero's wife must be virtuous. Unfortunately Magda is unable to meet this qualification and so the romance is broken off with Magda's renouncing her lover in good "Camille" style.

Korngold's "Violanta" had its world-première in Munich with the same composer's "Ring of Polykrates" on March 28, 1916. It has been heard in other European operatic centers, and Maria Jeritza has sung the name-part in Vienna. The scene of the opera, the book of which is the work of Hans Müller, is laid in Venice in the Fifteenth Century. Violanta, the wife of Simone Trovai, one of the Council of Ten, has vowed vengeance upon Don Alfonso, a natural son of the King of Naples, on account

of his having seduced her sister, Nerina, who died of shame. During the carnival, Violanta, with her husband's permission, makes an appointment at her house with Don Alfonso, it being arranged between her and her husband that when she sings a certain song, Simone will enter and kill Alfonso. At the appointed time, Alfonso climbs over the balcony and after a short scene in which he tells Violanta that he hates his past life and longs for a true love such as she could give, she discovers that instead of hating him, she loves him. Her husband enters in time to hear her confession of love but in trying to stab Alfonso he kills his wife who dies blessing him for having come in time to save her honor.

The score is described as melodious and not especially "modern" in character. At the time of its first performance in Vienna, one of the leading critics in the Austrian capital wrote "a wealth of burning power flames out of this score."

"Hänsel und Gretel" had the unique experience of being brought to this country and conducted by no less a person than Anton Seidl. Its first American hearing was at Daly's Theater, New York, Oct. 8, 1895. The company sang half the week in German and the remainder in English. The work was received coldly and was withdrawn in about a month. It reappeared in the Metropolitan repertoire under the Corried régime, ten years later, when it was sung eleven times in one season, a record equalled only by the same composer's "Königskinder" and by "Siegfried" in their first seasons, and exceeded only by "Queen of Sheba" and "Carmen" with Calvé. It was given every season excepting that of 1908-1909, until it disappeared with the other German works in 1917. The composer came to America for the Metropolitan première on Nov. 25, 1905. The cast included Lina Abarbanell and Bella Alten in the title-rôles, Louise Homer as the Witch and Otto Goritz as Peter.

"Norma" Almost a Novelty

"Norma," strangely enough, has been in the Metropolitan repertoire for one season only, that of 1891-1892, the first year of the Abbey régime, when it had only two performances. The name-part was sung by Lilli Lehmann who considered it one of her greatest rôles. Its first New York hearing was at the Park Theater in 1841, ten years after its world-première. Philadelphia had heard its American première the previous year. The last adequate performance in New York was at the Lexington Theater by the Chicago Civic Opera Company in February, 1920, with Rosa Raisa singing the title-rôle. It was also sung at the Manhattan Opera House by the Boston Civic Opera Company, in September, 1925, with Clara Jacobo as Norma, but the chorus went on strike just before the rise of the curtain and the work was sung sans chorus.

Meyerbeer's "Le Prophète" was in the original repertoire of the Metropolitan though it had only one performance that year. The second season, however, it was sung nine times, probably on account of the appealing *Fidès* of Marianne Brandt. It was sung annually with intervals of a year or more until 1903, when it definitely disappeared until the revival of 1917, with Caruso, Matzenauer and Muzio in the chief rôles. It was last heard during the season of 1919-1920, and was announced for the following year but not given on account of Caruso's illness. It was withdrawn after his death in 1921.

Mozart's "Così Fan Tutte" had what is believed to have been its first American performance at the Metropolitan on March 24, 1922, with Florence Easton, Frances Peralta, Lucrezia Bori, George Meader, Giuseppe De Luca and Adamo Didur in the cast. Artur Bodanzky conducted. It has been out of the repertoire for two seasons.

Puccini's "Manon Lescaut," his third opera and the first to gain him any fame, was first heard in New York by an itinerant company at Wallack's Theater, May 27, 1898. Its first American performance was four years earlier in Philadelphia, on Aug. 29, 1894, the year following its world-première in Turin. It was first given at the Metropolitan Opera House on Jan. 18, 1907, with Cavalieri, Caruso and Scotti in the main parts. Puccini came to this country for the occasion. It was heard for two seasons

Chicago Opera Dragon Breathes Real Fire

CHICAGO, April 17.—Fire broke out in an auxiliary warehouse of the Chicago Civic Opera, used for "dead storage," and damaged several important properties before it was brought under control. The "Siegfried" equipment, including the fire-breathing dragon, was all but destroyed, as was the equipment of "The Snow Maiden." This will make necessary a complete replacement of the properties in these two operas if they should be restored to the repertoire next season. F. W.



Maria Jeritza as She Has Appeared as "Violanta" in Vienna

sions and then disappeared for four, being revived in 1912 with Mme. Alda replacing Mme. Cavalieri and was heard continuously until 1920.

"Carmen" was in the repertoire of the Metropolitan's first season and holds second place in number of performances per season, having been heard twelve times with Calvé in the year 1893-1894, and being exceeded only by Goldmark's "Queen of Sheba" which was heard fifteen times in the year 1885-1886. Its longest absence was from 1909 to 1913, in which latter year it was revived for Geraldine Farrar. It has been absent for about three seasons.

Rimsky-Korsakoff's "Le Coq D'Or" was first sung in America at the Metropolitan on March 6, 1918, with Maria Barrientos, Adamo Didur, Sophie Braslau and Rafaelo Diaz singing the leading rôles and Rosina Galli, Adolph Bolm, Queenie Smith and Giuseppe Bonfiglio miming them. It was sung for several seasons and then dropped, but revived in the season of 1923-1924, with Mme. Galli-Curci singing the music of the *Queen of Shemaka*. J. A. H.

Chicago Opera Singers to Appear at La Scala

CHICAGO, April 17.—Singers of the Chicago Civic Opera are to take an important part this spring at La Scala in Milan. Toti dal Monte and Claudia Muzio are being featured in La Scala's activities. Arturo Toscanini has opened negotiations by cable with Edith Mason to have her sing *Marguerite* in "Faust" in the near future—an unusual honor for an American artist. F. W.

Chicago Opera Official Marries

CHICAGO, April 17.—Max Sachs was married last Sunday to Stella Benson of this city. Mr. Sachs has been assistant publicity agent of the Chicago Civic Opera Company for several years.

New Wesleyan Glee Club Leader Elected

MIDDLETOWN, CONN., April 16.—Howard B. Matthews of Carbondale, Pa., has been elected leader of the Wesleyan Glee Club for next year. Mr. Matthews was a member of the Wesleyan Jibbers, the college quartet this year, and is also assistant editor of the *Olla Podrida*.

OPERA BOX HOLDERS AGREE ON NEW HOME

Metropolitan Stockholders Authorize Directors to Proceed

A meeting of the stockholders of the Metropolitan Opera Company was held this week in the directors' room of the Guaranty Trust Company for informal discussion of plans for the new opera house to be built on Fifty-seventh Street between Eighth and Ninth Avenues.

According to R. Fulton Cutting, chairman of the board of directors, there is no trace among the stockholders of the opposition to Mr. Kahn's plans that made itself felt last year. All but three or four have deposited their stock with the committee in charge and actual construction awaits only the completion and approval of the plans.

Twenty-eight persons, including boxholders, committee members and lawyers, attended the meeting. The plans, now being prepared by Benjamin Wistar Morris and Joseph Urban, will probably be ready some time in June, when specifications will be prepared. No estimate of the cost is possible until bids for construction have been made. At that time the stockholders will meet again and decide on the procedure.

No further announcement has been made as to the type of house to be erected. Mr. Morris has hinted that it will not be modeled after any other opera house. It will probably be a fifteen-story structure and the auditorium will accommodate approximately 1000 more than the Broadway house. The number of parterre boxes will be reduced from thirty-five to thirty-two. Each boxholder in the new house will pay \$145,000 for a one-thirty-second share of the physical property. J. Pierpont Morgan is known to be among those who, in addition to holding his box for the allotted two performances a week, will lease it for all the additional performances. George F. Baker will be one of the new stockholders.

OFFICERS ARE RE-ELECTED BY SYMPHONY IN PORTLAND

Van Hoogstraten to Return for Third Season—Closing Municipal Concerts Given With Variety of Music

PORTLAND, ORE., April 16.—The annual meeting of the Portland Symphony Society was held on April 6, when the following officers were re-elected: Edgar B. Piper, president; Edward Cookingham, Ben Selling, Mrs. William MacMaster, Mrs. W. B. Ayer and Mrs. Sig-mund Frank, vice-presidents; J. C. Ainsworth, treasurer; Mrs. Henry Corbett and Mrs. Donald Spencer, secretaries. Henry F. Cabell was elected director in place of Percy A. Smith, who resigned.

Other directors whose terms had expired and who were re-elected, were: J. C. Ainsworth, Mrs. Thomas D. Honeyman, John Laing, Kurt Koehler, Mrs. Sig-mund Frank, Walter S. Babson, Dr. William Knox.

A maintenance fund of \$30,000 will be raised next year, an increase of \$10,000 over the past season. Seventeen concerts will be given, seven of these on Saturday mornings. The receipts from the sale of tickets, funds from the subscribers to the maintenance fund and dues from members of the Symphony Society supply the source of income to support the orchestra. Willem van Hoogstraten will return or his third season.

The closing municipal concerts of this season were given by the Monday Musical Club and St. Francis Catholic Choir. At the former, Catherine Covach Friedrich directed the cantata "King Rene's Daughter" by Henry Smart. The Elsie Lewis violin quintet and Lucien Becker, organist, played. Ethel Edick Burtt accompanied.

At the second concert, Catherine Covach Friedrich led the choir, with Elsie Boedigheimer as accompanist. Assisting were Frances Pozzi, harpist, the Ladies' Triad Chorus and William Robinson Boone, organist. JOCELYN FOULKES.

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Schumann's Daughter, Eugénie, Publishes Memoirs

LONDON, April 4.—Published in English, the "Memoirs" of Eugénie, daughter of Robert and Clara Schumann, have just been issued. The rather naïve volume is interesting for its intimate details of the family life and its rather ill-fated history of the younger Schumanns, most of whom died tragically. Eugénie, as her book shows her, was amiable, but not brilliant. She had music lessons from her mother and from Brahms.

Renaissance of Two-Piano Art Believed Imminent

"Twins" Find Outlook on Duo Concerts Has Undergone Happy Change—They Suffer from No Lack of Music to Play, and Discuss Novelty—Concerning a Not Too Intricate Scheme of Signals Discovered in the West

"THERE is undoubtedly a renaissance to be observed at the present time so far as the popularity of two-piano concerts is concerned," says Guy Maier, acting as spokesman for the ensemble which he forms with Lee Pattison.

"The whole outlook on the art of music-making on twin pianos has changed within a comparatively short time. I remember what an awful time we had getting people to come hear us in the beginning. Men, especially, thought that the entertainment possibilities of our concerts were mostly nil. The query 'What's worse than one piano?' with an ensuing 'Two pianos, of course,' was very much in vogue as a smile procurer. But this condition no longer exists, happily. Both musicians and incompletely initiated admirers of music have come to fully realize what a quantity of fine material has been written for two pianos and how much pleasure lies in artistic performance of it."

If there is a renaissance in two-piano appreciation no more potent factor has entered into it than the Maier and Pattison combination. Throughout the country, in their own recitals and as soloists with leading orchestras, these two have carried their convincing argument for four hands that beat as two. Thus far this season they have traveled only a meager 20,000 miles, but their European trip should bring up the total mileage somewhat. Messrs. Maier and Pattison sailed last week to appear in The Hague on April 20, in Amsterdam on April 23, in Berlin on April 26, and in London on May 2. A few more concerts will be given by them abroad, and then Mr. Maier will return to America, about May 15. Mr. Pattison remains in England for the summer, holding a master class which many of his American pupils will attend.

"We are quite interested in the effect our concerts will have in Holland and Germany, where we haven't played before and where two-piano concerts are unsuccessful and in consequence seldom given," said Mr. Maier. "I don't know exactly how we'll be received but 'Pat' and I hope for the best."

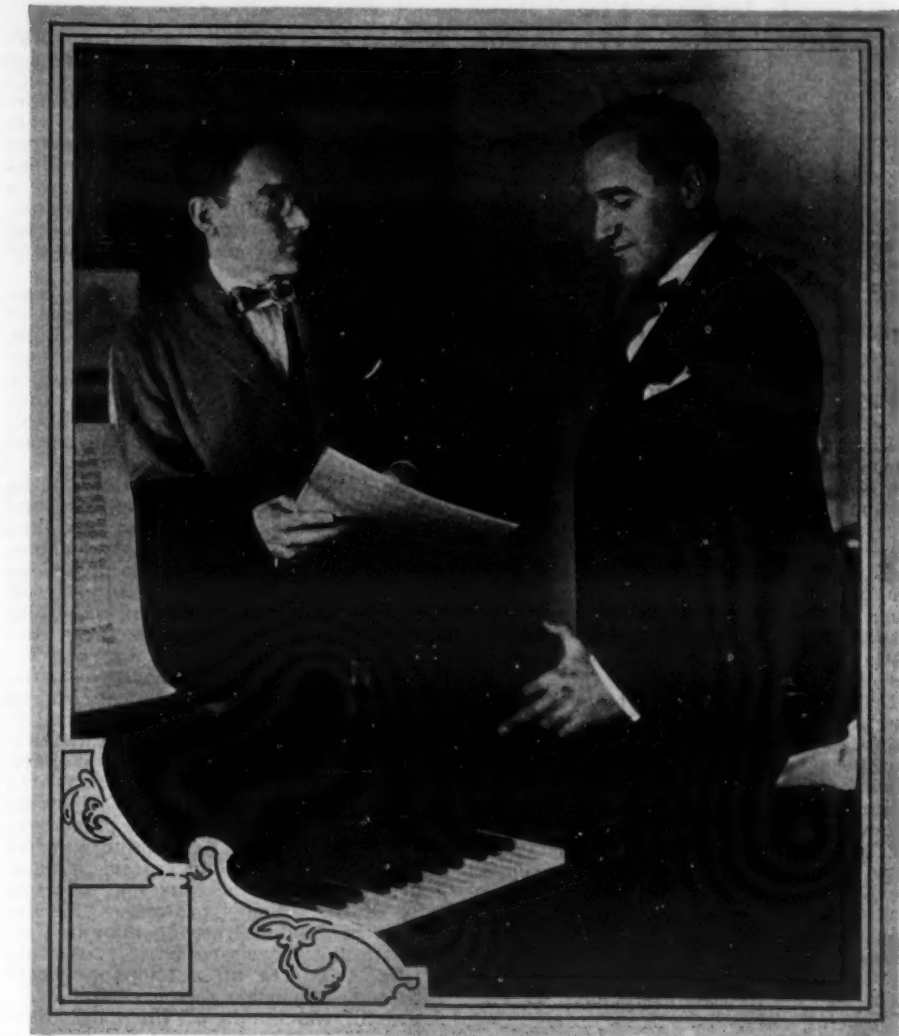
Some New Works

"We have some interesting new things for next season's programs," promised Mr. Maier. "And right here and now I would like to say that if anybody says anything to you about writing or arranging music for us, please tell him not to bother if his desire arises out of pity for any supposed scarcity of two-piano literature. Or, if people want to arrange numbers, let them be lesser known chamber works. So far as any enforced limitation of our repertoire goes, we have a pile of stuff—(Mr. Maier here denoted the approximate size of said pile with his two hands)—that we haven't looked through yet!"

Among the novelties which the duo will bring forth are a new set of Brahms "Liebeslieder" Waltzes arranged by Mr. Maier, who is also responsible for a transcription combining the two G Flat Studies of Chopin, to be played simultaneously; arrangements by Van Katwijk of Kreisler's "Liebesfreud" and Beethoven's "Dance of the Dervishes," a dance by Goossens, written especially for them, a Pastorale by Richard Platt, a Fugue of Daniel Gregory Mason and a group by Rachmaninoff.

Mr. Maier is particularly excited over the prospect of playing Liszt's "Don Giovanni" Fantasy, which was originally composed for two pianos but is known only as a technician's holiday on one piano.

"This work," he says, "will be a revelation, I'm sure, for those who have come to look upon it as only a long and tiresome display piece. The single pianist, while playing it, must give so much attention to its digital problems that he



Guy Maier and Lee Pattison

has little time to bring forth the music which lies under all the ornamentation. As a two-piano piece, the 'Don Giovanni' Fantasy is really fine music."

There are also numerous duets for four hands at one piano which, with a very slight filling out, make excellent two-piano numbers, Mr. Maier reports.

"But really, this arranging mania gets funny after a while. Will you believe that someone has actually got Handel's 'Messiah' together for two pianos and was rather hurt when we regretfully said the net result was not exactly what we needed!"

Synchronization by Winks

"People are continually asking us what underhand signals we have to come in together at the beginning of a piece. Some think we use an electrical device which lights when starting time arrives;

others have different theories. None of them has hit on the method I discovered in use by a couple of my pupils on the coast. These two girls had a most marvelous synchronization. They began absolutely together and every attack was made perfectly. I couldn't see how they did it. I asked them to begin a second time and was as baffled as before. Finally I stopped them and asked what particular kind of mental telepathy was being used. 'Why, it's very simple,' said one, 'we wink together three times and on the fourth wink we begin.'

"I made them promise to leave off using this ingenious idea. 'It's very undignified,' said I sternly, 'and furthermore, you won't be able to see each other's eyes in a darkened hall. And just think what would happen if one of you got something in her eye!'"

WILLIAM SPIER.

HANSON'S "ELEGY" GIVEN IN ROCHESTER

Beethoven Memorial Concert Brings Both Choir and Orchestra

By Mary Ertz Will

ROCHESTER, April 16.—The Rochester Festival Chorus and the Rochester Little Symphony, Howard Hanson conducting, united in a Beethoven memorial concert in Kilbourn Hall on April 11. The main portion of the program was given to the Mass in C. The soloists were Sara Requa, soprano; Jessica Requa Cole, contralto; Joseph Cleeland, tenor, and Richard Halliley, baritone.

The chorus sang with excellent tone quality, good attack and ensemble and fine spirit. The soloists were excellent in their difficult parts.

Other numbers on the program were the "Appassionata" Sonata, ably played by Max Landow; two songs, "In Questa Tomba" and "Nature's Praise of God," sung by Jeanne Wolford with orchestral accompaniment, and the "Coriolanus" Overture.

At the end of the program, Howard Hanson's "An Heroic Elegy," written for the Beethoven memorial celebration, was played by the Little Symphony with the Festival Chorus. The audience gave Dr. Hanson an ovation for what is, in the writer's opinion, the most inspired

piece of writing he has yet done. The "Elegy" is modern in idiom, yet classic in simplicity and breadth of handling, and the melodic line is noble and well pronounced. It is to be given at the Ann Arbor Festival on May 17.

Berlin Hears Bâton Guests; "Jenufa" Has Revival

BERLIN, April 1.—Several guest conductors have lately made appearances here. The Municipal Opera has presented three outside its regular staff. These included Robert Denzler, a Swiss musician of fine talents; Ignatz Waghalter, remembered in New York with the State Symphony, who was conductor here in the old Charlottenburg Opera days, and Georg Sebastian, a young leader from Leipzig. The immediate occasion was an opening in the opera staff. Mr. Sebastian was awarded the post by the management, and will share bâton duties with Zweig, who has conducted here for some time. A revival of "Jenufa" by Janacek has lately been given by the State Opera, with a middling fair cast, the outstanding figure being Margarete Ober as the step-mother of Jenufa.

MADRID, April 1.—Fernandez Arbos, conductor of the Madrid Symphony, has given recent festival performances of symphonies of Beethoven both here and in the provinces with much success.

Germany Restricts Entry of Foreign Musicians

BERLIN, April 3.—Because German musicians complain that they are deprived of their livelihood by invaders from the United States and the Argentine, the Foreign Office has passed a drastic new immigration ruling. It is designed particularly to keep down the number of orchestral and band players who enter to take part in dance ensembles. Instructions have been issued to German consuls abroad that musicians—with the exception of concert and opera artists—who desire to come to Germany must be provided, not, as hitherto, merely with a visa, but also with the permission of the police in the German State to which they propose to proceed.

COAST MANNERCHOR CONTINUES SUCCESS

Concerts in San Francisco Include Programs of Good Order

By Marjory M. Fisher

SAN FRANCISCO, April 16.—The San Francisco Männerchor, said to be the largest male chorus this side of Chicago, gave a program on April 10 in California Hall under the bâton of Frederick H. Schiller. Lucette Goecker, soprano, and Frank Otto, tenor, were the soloists. The Männerchor won the silver trophies in the Pacific Coast Sängerkongress for two years and is preparing to compete in the 1927 tests.

Roland Hayes gave his second and last tenor concert of the season in San Francisco on April 10 in the Curran Theater. William Lawrence was the accompanist.

The first April program of the San Francisco Musical Club was given by Lajos Fenster, assistant concertmaster of the San Francisco Symphony; Mrs. Cyrus Anderson, soprano, and Mrs. Roy S. Folger and Mable Marble, pianists. The program was given in the Fairmont Hotel.

Stewart Brady, boy soprano, was presented in recital in the Fairmont Hotel under Alice Seckels' management on April 8. He has a phenomenally pure voice, perfectly placed and used with rare finesse. To hear him sing the songs usually sung by mature artists and sing them with the manner of an artist, combined with childish glee, is a novel experience. His program included such sophisticated numbers as "Ah, So Pure" from "Martha," "O Sleep Why Dost Thou Leave Me?" by Handel, "Le Rêve" from "Manon," French chansons of the fifteenth and eighteenth centuries, and songs by Cadman, Massenet, Dvorak, and Mendelssohn. Stewart had the assistance of Frances Wiener, a youthful and gifted violinist, who won honors in numbers by Wieniawski, and Balakireff-Auer. Catherine B. Swint accompanied the singer, and Evelyn Biebesheimer assisted the violinist.

The San Francisco Conservatory of Music presented Pergolesi's "Stabat Mater" under the direction of Giulio Silva in Trinity Episcopal Church on April 9. Rina Lazelle, soprano, and Eveline Frank, contralto, were the soloists. The chorus was made up of students of the Conservatory's vocal department. The orchestra was composed of the California String Quartet and Conservatory students, with Margaret Bradley Elliot at the organ. This event marked the first appearance of Mr. Silva in the rôle of director, and it made one anticipate his future activities in this capacity.

The San Francisco Opera Association has engaged Fritz Kraencke to paint the scenery for the production of "Tristan and Isolde" to be given by the San Francisco Opera Company in the fall under the bâton of Alfred Hertz. Gaetano Merola, director-general of the Association, is in Europe. He will visit Bayreuth for ideas connected with the lighting and staging of the San Francisco production.

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Annual Opera Cat Emerges from the Metropolitan's Novelty Bag—Early Korngold Score and Completely New Work by Alfano Are Among Interest-Piquers—All About the Season's Most Sensational Musical Wedding, or the New Shoes That Delayed a Noted "King Mark" in Claiming as His Bride a Pulchritudinous "Mimi"—Rumors of Heavy Pay Envelope for Toscanini—Music in Lands Far and Strange

Dear MUSICAL AMERICA:

THOUGH I would not exactly describe it as a ponderous list—"Carmen" and "Norma" being about the weightiest, musically, of the lot—next season's array of novelties and revivals at the Metropolitan interests me by reason of its commingling of works which will be utterly new to America with others that may be regarded as having been dropped from the repertoire only temporarily because of the inability of Mr. Gatti-Casazza and his associates, good jugglers though they are, to keep everything on tapis in any given season.

When as many as forty-eight works are being rotated for subscribers, as was the case this last season and in the preceding year, and when nine or ten additions are being made to the roster each time, something is almost certain to be crowded out that is by no means ready for the permanent discard.

"Carmen" vanished the year the Russians of the Moscow Art Musical Studio were giving their nightly "Carmencitas," and I, for one, think it was wisdom on the part of Mr. Gatti to give it another rest. Of all the prima donnas who have essayed this part, not more than three or four have ever succeeded in conveying much sense of illusion to American audiences and the most recent production at the Metropolitan—undertaken originally for Geraldine Farrar—had fallen into the most routine ways in the period immediately preceding its retirement. Whatever one may suspect as to Maria Jeritza's embodiment of the part (and there are among us not a few who can whisper confidential opinions based on their having witnessed this *Carmen* abroad) it will not be routine. Like Mary Garden, Mme. Jeritza contrives to keep that word out of her vocabulary.

I have heard, however, that the title part in Korngold's "Violanta" is one she considers among her best. Those who saw her in the same young Austrian composer's "Die Tote Stadt," the opera in which she made her American debut seven seasons ago, will agree with me, I think, that she has never had a part better suited to her personality, or one in which she displayed more of personal and vocal charm.

This, of course, is not to say that "Die Tote Stadt" was a great success in its own right. It held over into a second season, but it is now about as deeply buried, I suppose, as any of the recent novelties that have fallen by the wayside. Most of us remember with pleasure Mme. Jeritza's singing of "The Song of the Lute" as its most attractive detail. In retrospect, her radiant personality was the one bright thing in an atmosphere of gloom; though I shall never think of this opera without a sigh of

regret for the passing of young Mario Laurenti, who sang the fantastic serenade of *Pierrot*. He, if death had not cut him off too soon, would today be one of the leading baritones of the opera—of that I am sure.

But to return to Korngold and Mme. Jeritza. Mr. Gatti, who deprecates assignment of parts in his new works before he has himself made them, has not definitely announced that the blond Maria will undertake here the part so prominently identified with her abroad. There was something of a surprise three seasons ago when Maria Müller and not Mme. Jeritza was chosen for "The Bartered Bride," and something of the kind might occur again.

THAT "Norma" was chosen with an eye to supplying Rosa Ponselle with a rôle in which she can repeat the success she scored in "La Vestale" seems to me something beyond conjecture. Moreover, I have heard it whispered that Miss Ponselle has already been seen deep in a study of the score. It is Mr. Gatti's custom to have two singers ready for every important part, and there have been occasions when one who fully expected to be cast for some new work has been chagrined to discover another given the preference. Sometimes I have suspected that this has been done as a matter of discipline—perhaps because the singer talked too much.

But one need never expect anything of this kind with respect to Miss Ponselle. There is no more conscientious artist in the opera house. Always on the job at rehearsals and always cooperating with conductors, stage managers and her fellow artists to the best of her ability, she has fairly earned the plums that have fallen to her. This season she had the honor of closing as well as opening the season. "La Vestale," her most recent success, was the first of the year's procession of operas, and "Gioconda" the last.

On the assumption that next season will bring Mme. Jeritza's turn, the prophets already are pointing to "Turandot" as the work that will grace the first Monday. But some of these same prophets were fooled last November. They had the stage all set for "The Jewels of the Madonna," but Mr. Gatti trotted out "Vestale."

AS I have remarked ere this, there is almost invariably one number in Mr. Gatti's list that no one has guessed in advance. This was true again with respect to the array of ten announced last week. With a sole exception, all of the additions to the repertoire, both the new works and the revivals, had been predicted—some of them three or four months ago. But no one seems to have had so much as an inkling with respect to Alfano's "Madonna Imperia."

As I once told you, I am sometimes tempted to believe that Mr. Gatti waits until all the guesses have been made, and then sends a rush note to the printer (in this case the versatile Frank Wenker in William J. Guard's office) to stop the press and add the name of a work he has only at that moment decided on, thereby preventing Pitts Sanborn or any of your own inquisitive reporters from ferreting out his secret, even by mental telepathy.

"Madonna Imperia" has not yet had its world première, which may have been a point in its favor when the gossips began bandying about the names of the new works. If the worst comes to the worst, it may be necessary for the Metropolitan to commission new operas with the proviso that no title shall be given them until the Metropolitan is ready to issue its formal announcement. Or, if this arrangement proves vulnerable, a way may be found to commission composers to write new works just to fit titles invented by Mr. Gatti at the eleventh hour. After all, there is nothing like a little mystery to sharpen wits all around.

LAST week, in commenting on the report that Lotte Lehmann might be added to the Metropolitan's roster of singers, I remarked that there was some doubt as to whether Nanny Larsen-Todsen, who has distinguished herself in Wagnerian rôles at the Metropolitan, would return. Since then, although no official announcement has come from the opera house, I have learned that this singer has been re-engaged. This means that her *Isolde*, her *Brünnhilde*, her *Kundry*—and, I hope, her *Leonore* in "Fidelio"—will be with us again next season. I have only to look back to the troubles the Metropolitan had prior to her coming, in casting the more heroic soprano rôles of the Wagner music-

dramas, to realize what she has meant to the institution in the last three seasons.

IT was left to Mary Lewis and Michael Bohnen to furnish the Metropolitan with its best news story of the season and that within two days of the season's end. It has been a remarkably circum-spect season as far as the players were concerned. No one pushed his partner into the footlights. No one dropped twenty or a hundred feet through a stage trap door during a performance. Each and every one seems to have behaved himself most seemingly—and missed the front pages thereby.

But Mary Lewis made them this year, just as she did last year at the time of her début. Had she gone into the highways and byways searching for a "surprise" groom, she could have done no better than when she decided to have Michael Bohnen, the Metropolitan's strong man, for the essential second party.

The wedding had its comic aspects. The groom speaks little English and Pretty Mary from Little Rock, Ark., had to "Ja" her answer over the telephone, or so the story goes. The marriage license bureau was closed and a few wires had to be pulled to get Chief Clerk James Gannon to go down to City Hall and get a license. There was a great deal of scurrying about to tell the newspapers and get the photographers on the scene. The hidden guests rushed to City Hall—Billy Guard and Lawrence Tibbett, Karl Reidel and Frank Wenker. Would the Mayor please perform the ceremony? The Mayor would. They sat in his office and waited for the principals.

The clock ticked off minute after minute, quarter hour after quarter hour. They made conversation, told tales of the groom's prowess. "He has been a professional strong man in Germany, a motor cycle racer. . . . A stunt of his is to pick up a telephone booth with someone inside telephoning." . . . And still the hands of the clock went round. . . . Stories came not quite so readily. . . . The Mayor shifted uneasily.

Then they arrived. There had been some confusion uptown, it seems. The Metropolitan's strong man had looked down at his shoes and decided they were not worthy of the occasion. He would buy a new pair and it would be the best pair he could find, for was he not to become the husband of Pretty Mary Lewis? The transaction took some time and then they rushed for the Fifty-ninth Street subway "to save time." But the perils of the subway are many in the vicinity of five-thirty, and a thousand paths cross to lead to no good end. They took the wrong train and went uptown instead of down. Not until they had gone as far as the Ship Canal did they realize their mistake. They changed trains. . . . and it was at about this time that the stories downtown in the Mayor's office were coming few and far between.

The actual wedding, I have it on very good authority, went off without mishap. It was strictly in accord with City Hall conventions, until it came time for the Mayor to kiss the bride when, with one swift survey of the basso's bulk, he suggested that the usual salute just be taken for granted.

And now, gentle reader, the bride wore a short black crepe dress, pearls, a small black hat, a mink coat, tan stockings and carried no flowers. The groom wore his new shoes. . . . but no one is ever interested in the groom's costume. Besides, the photographers were there so you can see for yourselves.

It was expected the honeymoon would be interrupted almost immediately, as Mr. Bohnen was obliged to sail on Monday to fulfill European bookings. Miss Lewis had American engagements to consider. But parting proved to be a sorrow which, even if sweet, was not to be endured. Journeying to the pier to see her husband off on the *Reliance*, Frau Bohnen decided *presto* that the ship must carry one more passenger. Equally *presto* did she dash back uptown in a taxi, seize *fortissimo*-packed luggage and double back on the road to the boat. She arrived in time and said to newspaper men: "We are too much in love to think of separating yet." She added: "My engagements will have to cancel themselves."

EVEN the Homers among program annotators may nod, it seems. When one of our very best cities was recently visited by two renowned operatic singers, who gave a concert there, a program note stated that the soprano and baritone duet from the Nile Scene of "Aida"

occurred in the temple "when Aida meets Radames to say farewell and to declare he will not marry Amneris." How auditors who were unfamiliar with the situation, or with the Italian text, translated the effect in their own minds I leave to your imagination. Mine is not equal to so confusing a task.

To many, of course, the exact words in operatic music do not matter much. And occasionally, it may be suspected, singers have taken advantage of this fact. I heard once about a famous soprano whose memory failed her dismally at the beginning of an important aria. But, even though it happened that the performance was being given without a prompter, she was equal to the occasion. Advancing gracefully to the footlights she sang the melody, with luscious tone, to the words "Oh! miei patate," (Oh! my potatoes) over and over until she reached the last triumphant high note.

And was she, or was she not, rewarded with an ovation?

She was.

But to return to commentative misadventures. Our own Olin Downes has been known to refer in the *Times* to New York concerts given "in Jordan Hall,"—which happens to be located in Boston. (It was from Boston, you know, that Downes came to Manhattan.) And so accurate an artist as the late David Bispham mentioned, in his autobiography, a production of "The Flying Dutchman" in which Galski figured "as Elsa."

Printers, I believe, may have their own little jokes, at times, at an artist's expense. I was thrilled, not long ago, to read that a certain popular tenor "sank to the great satisfaction of a large audience." Whether he came up later, or not, was not related.

POET Hoffmann, as he has appeared at the Metropolitan, is obviously among the gentlemen who prefer blondes. All three of his lady friends in recent narrations of his love affairs have thus been brought up to the minute in the matter of coiffeurs. In my younger days, *Olympia* was invariably crowned with a fair, curly wig, as was *Antonia* in the last act. But, for purposes of contrast, and possibly to emphasize her vampish character, *Giulietta* appeared as a brunette. At the final performance of "Hoffmann," Miss Lewis, cast as the Venetian Cleopatra, smiled engagingly from under fair tresses that were evidently her own; and in the last act Miss Bori's dark locks were covered with what our grandmothers used to call a "transformation." It, too, was blond, in accordance with tradition.

I do not suppose this detail is one of vital importance, but it is interesting to see the apparent effect that popular literature has on details of operatic characterizations.

YOU may remember some meditations of mine, which had to do with the cosmic question as to what becomes of choir boys. I quoted the results of the researches of a columnist who traced to their ultimate glory or iniquity the members of one specific juvenile choir.

Apparently, however, what happens after the boys grow up is only the half of it. Imagine my dismay in reading an interview with several of the prominent choirmasters of New York in which they disclosed the fact that the question is less a matter of what becomes of choir-boys *after*, but what becomes of them *before*. In other words, where are the choirboys of yesteryear, and why do boys no longer show the interest they formerly did in this department of musical work?

Several of the gentlemen who spoke or wrote on the subject, declared that the boys had developed a commercial spirit and were no longer willing to sing for a small weekly sum when they could earn much more in some other line. Another declared that the choirs which are highly advertised, have no difficulties in filling their ranks because the youth of the present day values réclame quite as much as his elders do. Parents are also blamed because they are unwilling to have their sons absent from public school in order to attend choir practise.

Personally, I do not blame the lads. It would have to be something very attractive which would make me sit for an hour and a half in a choir-room after release from school at three o'clock or half-past. This is an age of commercialism and also of flamboyant advertisement. When we read of four-year-old boys shooting their mothers and threatening to knife a cop if he doesn't "let up on" the young culprit, almost any-

[Continued on next page]



[Continued from page 6]

thing, as *Jurgen* said, is even more than likely to occur.

The fact remains, however, that church choirs, like everything else, will have to wake up and pay more money for what they get. It is not so long since I heard a prominent choir singer in New York bewail the fact that although his rent had doubled, his clothes cost nearly twice as much, his food nearly twice as much, railroad fares, etc., proportionately higher, his salary from his church choir was just the same as before the war. Indeed, I have heard from more than one struggling singer, that the churches are singularly averse to meeting the high cost of living which their employees have to manage to meet, one way or another.

Wasn't it Cicero who said "Quo usque tandem—etc?"

NOW that Toscanini's engagement for the second half of next season with the New York Philharmonic has been duly registered, though I am told your editors performed the service of signaling the event to the world a week before the final confirmation was issued—rumors are busy as to the salary the noted Italian leader will be paid. Rumor has it—and the Philharmonic management does not deny that they are approximately correct—that Toscanini will receive about \$60,000 for some forty concerts.

This is said to be the highest rate any conductor has or is now receiving anywhere, with Leopold Stokowski a close second with his salary of \$60,000 or more for ninety concerts annually. To be sure, the Italian musician is earning but \$1,500 an appearance, and one operatic diva at least is reported to secure the overwhelming sum of \$4,000 (less manager's fees and other expenses) for a single concert. Toscanini, according to one wight with a mathematical flair, will thus earn \$25 a minute while he is conducting. But the nervous energy which a Toscanini expends in a minute—a sort of super-hetero-dyne stream of musicality—makes a mere \$25 look rather small by comparison.

Incidentally the fee for each concert is exactly the same as that awarded a certain youthful coloratura for a concert, but, up to date, no one has figured out just how many shiny new pennies each trill from this maiden throat coins in each and every cadenza of "Una Voce Poco Fa."

THE prominence of China in daily news brings to mind something a cultured Chinese gentleman recently told me about his country's music.

I had asked him what effect he thought western music might have on the creative impulses of Chinese musicians, and he said:

"As a matter of fact, what is ordinarily called Chinese music is not Chinese at all, but purely Asiatic. The real Chinese music is of such spirituality—it is so essentially ethereal—that it is lost except in the most intimate atmosphere. It could not be heard in theaters and in bazaars. Consequently, when visitors to China hear street music, they are not listening to Chinese musical art at all. What they hear is music brought into China centuries ago by Asiatic peoples. It is purely Asiatic—the instruments are Asiatic; the whole form and character of it is of Asia."

This statement about the subtlety of the true Chinese expression in music is the more easily understood when one remembers that the Chinese use five "tones" in conversation. Words spoken in one "tone" have an entirely different sound from another "tone" used for the same sentence. The difference, I believe, is established by grades of caste and education.

And all this, in turn, reminds me of what Tagore once said about eastern and western music. He had been to a concert given by a celebrated prima donna, and was impressed by the richness and volume of her voice, as well as by the brilliance of her technic.

"It seemed," he remarked, "as if she were driving a circus horse with her voice."

Yet, when she sang notes and trills intended to have a bird-like effect, Tagore

found this artist absurd. His contention was that musicians of the east came nearer the mark when they strove to reproduce, not the actual sounds of nature, but the mood evoked by birds' songs or other natural beauties. What then, I wonder, would Tagore say to some of our most modern program music?

THERE is no telling just how different nations will react to music. I note in a report published in the London *Daily Mail* from a correspondent in Tokio that, although the younger *intelligentsia* of the latter capital are discussing Schönberg and Stravinsky, they just won't stand for "Madama Butterfly." He tells of incidents when "members of the audience have to be carried out, ill with hysteria, when this quaint travesty of Japanese psychology is played."

It's a good thing that some of the denizens of Valhalla can't drop in occasionally for a Wagner session at some of our operatic temples. On beholding the quaint deportment of the Olympians—and I have one dynamic impersonator of godhead particularly in mind—they would probably have to lay aside their regal dignity and give vent to huge and Homeric guffaws, thereby seriously disturbing the show, suspects your

Mephisto

PLAN MORE OPERAS FOR MILWAUKEEANS

Chicagoans to Give Five Works Under Local Association

By C. O. Skinrood

MILWAUKEE, April 16.—Because of the success of this season's opera season, under the revival in patronage with the management of Margaret Rice, the advisory committee of the Milwaukee Opera Association has voted to promote and extend the season for the coming year. This season the three operas given drew capacity houses in the concert section of the auditorium, seating approximately 3500 persons.

According to the preliminary outline of Miss Rice, made with the approval of the Opera Association, it is planned to give four operas next year in evening performances and one matinee for young people—probably "Hänsel and Gretel." The time, it is felt, is gradually approaching when, probably in the course of a year or two, Milwaukee will be able to sustain a full week of opera comparable to those given in Atlanta, Boston and a few other cities.

Milwaukee, however, likes its operas spread out over a number of weeks. The plan is again to give them on Friday nights, with Nov. 18, Dec. 2, Dec. 16 and Jan. 6 set as the tentative dates.

Again Milwaukee will be able to choose any opera from the entire repertoire of the Chicago Company, and not merely from the few available on the regular tour. The Milwaukee operas are expected to be chosen from the following list: "La Traviata," "The Jewels of the Madonna," "Lohengrin," "Monna Vanna," "Louise," "Le Jongleur de Notre Dame," "La Gioconda," "Faust," "La Bohème," and "Der Rosenkavalier." Operas will be chosen in such a manner that Milwaukee patrons will have a chance to hear virtually all of the leading singers of the company.

The members of the local advisory committee are Clarence R. Falk, chairman; J. H. Puelicher, treasurer; David A. Edgar, William C. Quarles, Nat Stone, Edmund Gram and William C. Frye.

Two Hundred Boys Take Part in Sedalia Band Concert

SEDALIA, Mo., April 16.—The Sedalia Boys' Band gave its first anniversary concert in the Smith Cotton High School on March 30. Two hundred took part under the able leadership of John DeYoung. The anniversary program was dedicated to Stanley Shaw, founder of the original Boys' Band. L. D.

Europe Offers Many Summer Festivals of Interest to Music-Lovers This Year

THE list of summer festivals in Europe is one of much interest to the music-lover this year. Elaborate schedules have been announced for the chief centers of summer activity both in Great Britain and on the Continent. In addition there will be several large musical exhibitions, including opera and concert, this summer.

Outstanding, perhaps, will be the fiftieth anniversary celebration at Bayreuth, the festival being resumed this summer after a year's intermission, under the direction of Siegfried Wagner. The festival extends from July 19 to Aug. 20. The schedule of performances is as follows:

"Tristan," July 19 and 28, Aug. 7, 11 and 19; "Parsifal," July 20, 29 and 31, Aug. 8, 10 and 20; three "Ring" cycles, as follows: "Rheingold," July 22, Aug. 1 and 13; "Walküre," July 23, Aug. 2 and 14; "Siegfried," July 24, Aug. 3 and 15; "Götterdämmerung," July 26, Aug. 5 and 17.

Dr. Carl Muck will conduct "Parsifal," Franz von Hoesslin, the entire "Ring," and Karl Elmendorff, "Tristan." Reservations for the "Ring" are made only for the series of four operas.

The Munich Festival, from July 26 to Aug. 26, will attract large numbers for its Wagner operas, given in the Prinzregenten Theater, and Mozart operas in the Residenz Theater. The Wagner opera schedule is as follows:

"Meistersinger," July 26, Aug. 4, 14 and 26; "Parsifal," July 28, Aug. 3, 15 and 21; "Tristan," July 31 and Aug. 23; one "Ring" cycle, as follows: "Rheingold," Aug. 6; "Walküre," Aug. 7; "Siegfried," Aug. 9, and "Götterdämmerung," Aug. 11. Performances start at 4 o'clock in the afternoon, except that of "Rheingold," which begins at six.

The Mozart schedule at Munich is as follows: "Marriage of Figaro," July 27, Aug. 16 and 25; "Magic Flute," July 30, Aug. 10 and 19; "Don Giovanni," Aug. 2 and 20; "Così fan tutte," Aug. 5 and 18; "Escape from the Seraglio," Aug. 13 and 24. Performances begin at six o'clock.

Salzburg Festival Lists

A third festival which will attract international audiences is that at Salzburg, from July 30 to Aug. 28. The International Mozart Congress will meet here during this period. The schedule is as follows: "Fidelio" will be conducted by Franz Schalk, in the staging of Wallerstein, in the Festival Theater on Aug. 13, 18, 24 and 28. "Don Giovanni" will be led by the same conductor in the City Theater on Aug. 10 and 22. Bruno Walter will conduct "The Marriage of Figaro" in the City Theater on Aug. 7 and 16—the latter a gala performance in honor of the International Mozart Congress. In addition to Reinhardt's productions of "Everyman," "Midsummer Night's Dream" and Schiller's "Kabale and Liebe," there will be a number of concerts. Joseph Messner will conduct concerts of church compositions by Caldara, Michael Haydn and Mozart on July 30, Aug. 17 and 25, respectively. Classic and modern Austrian orchestral works will be led in the Mozarteum by Schalk and Walter, Aug. 14 and 21. Mozart serenades will be conducted by Bernhard Paumgartner in the Court of the Residenz on Aug. 4, 14, 19 and 23. Anna Bahr-Mildenburg will give musical programs in the Mozarteum, Aug. 11 and 15. Chamber music concerts will take place on Aug. 2 and 6.

The American representative for the Bayreuth, Munich and Salzburg festivals is Jules Daiber, Steinway Hall, New York, and reservations may also be secured through leading travel agencies and the American Express Company, New York.

Exhibition at Geneva

The International Exhibition of Music to be held in Geneva, from April 28 to May 22, will include concerts and opera by internationally noted groups. Four orchestral events will be given, as follows: April 28, Paris Conservatory Orchestra, Alfred Cortot, soloist; May 5, Augusteo Orchestra of Rome, under Bernardino Molinari; May 12, Amsterdam Concertgebouw, under Willem Mengelberg; May 19, Orchestra of the Dresden State Opera, under Fritz Busch, with Adolf Busch, soloist. The four operatic performances will be: April 29, Dukas' "Ariane et Barbe-Bleu" by an ensemble from the Paris Opéra-Comique; April 30, "Pelléas et Mélisande," with Mary Garden as guest, by the same organization; May 18, "The Marriage of Fi-

garo," and, May 20, "Der Rosenkavalier," under Fritz Busch, both by an ensemble from the Dresden State Opera. On May 22 there will be an international prize contest of 5000 francs for pianists. Concerts will be given in Victoria Hall and opera performances in the Grand Théâtre.

Festivals in England

Several festivals will be given in England this summer. The Shakespeare Summer Festival of dramatic works will be held at Stratford-on-Avon from July 11 to Sept. 10. The repertoire will include "Hamlet," "Tempest," "Macbeth," "Much Ado About Nothing," "King Henry V.," "Twelfth Night," "Anthony and Cleopatra," "Taming of the Shrew," "The Rivals," or "She Stoops to Conquer."

The Haslemere Festival of Old-Time Music, under Arnold Dolmetsch's direction, from Aug. 22 to Sept. 3, will include delightful music of the sixteenth, seventeenth and eighteenth centuries, played on instruments of the period, and dances. The concerts will be given in Haslemere Hall, Haslemere, Surrey.

The Three Choirs Festival will be held at Hereford, Sept. 4 to 9. Dr. Percy Hull will be chief conductor. Works by English composers of the present day have a place with classics on the choral lists.

The Triennial Festival will be held in Norwich, from Oct. 25 to 29. Sir Henry Wood will conduct. Orchestral and choral programs, not yet announced.

Frankfort Events

In addition to the events of Central Europe already mentioned, there will be an important program carried out at Frankfort-on-the-Main throughout the summer. The German Reger Society will hold its festival there, under Clemens Krauss, April 26 to 30. Five concerts will be given.

The next event of importance is the Festival of the International Society for Contemporary Music, which will open there on June 30 and extend for about a week. This is the annual festival of the central organization, bringing ultra-modern works from many countries to performance. The United States will be represented by works of Henry F. Gilbert and Aaron Copland.

The City of Frankfort will hold, from June 11 to Aug. 28, an International Exhibition under the title of "Music in the Life of the Peoples." There will be performances at the Frankfort Opera, including "Fidelio" and a new staging of the "Ring," as well as a Strauss Festival Week, under the composer's baton.

Other Continental Lists

Other Continental festivals scheduled are as follows:

Bonn, Beethoven Festival, under official patronage of the State, May 22 to 26. There will be four symphonic concerts, including two of the Ninth Symphony, led by Fritz Busch; two performances of the "Missa Solemnis," and two chamber concerts.

Krefeld, Festival of the General German Music Society, June 7 to 15. Programs of modern Central European music.

Vienna, Festival Week, June 5 to 19. Events of opera, concert and theater, the latter under Max Reinhardt.

Berlin, June 15 to 25, festival performances at the State Opera, conducted by Erich Kleiber, general music director, followed by a Mozart series.

Göttingen, Festival of Handel operas, June 22 to 28.

Donaueschingen, seventh chamber music festival, July. (Unofficial report states, however, that festival may be given this year at Baden-Baden, instead of at Donaueschingen.)

Carlsruhe, International Music Festival, Aug. 7 to 10.

Heidelberg, Festival Plays, July 25 to Aug. 14.

Alexander Kahn Visits America

Alexander Kahn, formerly publicity manager of the Boston Opera Company and later secretary of the Chicago Opera Company, and for the past several years in the business of managing musical artists in Europe with offices in Paris, arrived in this country last Friday. Mr. Kahn will make a very short stay, probably sailing on April 30.

SUPERVISORS MEET IN SPRINGFIELD, ILL.

North Central Initial Conference Draws 1000 Delegates

By Nettie C. Doud

SPRINGFIELD, ILL., April 16.—The initial meeting of the North Central Music Supervisors' Conference has passed into history. Nearly 1000 members were registered in hotels and 450 high school students, participants in the inter-State concert, were entertained in homes.

Officers were elected as follows: President, Ada Bicking, Lansing, Mich.; vice-president, William W. Norton, Flint, Mich.; secretary, Fannie Amidon, Valley City, N. D.; treasurer, Frank E. Percival, Stevens Point, Wis.

The Springfield schools, under the direction of Frances Chatburn, supervisor, were open to visiting supervisors on Monday, April 11, and the Conference was formally opened on Tuesday morning, April 12. Anton H. Embs of Oak Park presided.

Outstanding addresses of the four days' sessions were "Musical Education and Ethics of the Musical Profession," by Herbert Witherspoon, president of the Chicago Musical College; "The Strength and Weaknesses of School Music of Today," Osbourne McConathy, Glen Ridge, New Jersey; "The Growth of the School Bank Contest," C. M. Tremaine, director National Bureau for Advancement of Music, New York; "The National Eisteddfod of Wales," Dr. Daniel Protheroe, composer and conductor, Chicago, and "Music and Morals," by Dr. Lynn B. Dana, president of the Dana Musical Institute, Warren, Ohio.

Interesting demonstrations included "A Practical Lesson in the Fine Points of Choral Conducting," by Frederick Alexander, Ypsilanti, Mich.

Demonstration of Springfield public school music under the direction of Miss Chatburn included a delightful performance of "Spring Rapture," Gaul, by a chorus of 500 sixth grade children.

A unique concert was given at the State Arsenal when 450 high school students from ten mid-western States united in a program of choral and symphonic band music. H. O. Ferguson, Lincoln, Neb., with Dr. Protheroe as guest director, led the chorus in exceptionally well balanced and artistic singing. Several a capella numbers were exquisitely done. The symphonic band of 180 players, under the direction of Lee Lockhart, Council Bluffs, Iowa, and A. R. McAllister, Joliet, Ill., played splendidly.

Through the courtesy of the Chamber of Commerce, the Springfield Civic Orchestra, under the baton of Wallace Grieves, gave a complimentary concert to the visiting supervisors on Thursday evening, April 14. Samuel Thaviu, of Evanston, Ill., a talented boy of high school age, was soloist.

Assembling at the tomb of Abraham Lincoln on Thursday afternoon, April 14, delegates sang "The Star-Spangled Banner," "Illinois," and "America." Mr. Embs placed a wreath in behalf of the Conference.

The Conference will meet in Milwaukee next year.

Yale School of Music Receives \$50,000 Bequest

NEW HAVEN, CONN., April 16.—A bequest of \$50,000 to Yale University, with the provision that it be regarded as a permanent endowment of the Yale School of Music, is contained in the will of Lucy Schwab White. The income is to be used by the university "under the direction of its School of Music, preferably to encourage and develop the New Haven Symphony, or such similar organization as may from time to time exist, and be regarded by said university as deserving of support, for the general purposes as indicated."

ARTHUR TROOSTWYK.

Sing a Song of Saucepans



Five of the Metropolitan's American Singers Turn Their Hands to Cooking. Top Row, Left to Right: Nina Morgana, Louise Hunter, Marion Talley. Below: Louise Lerch, Frances Peralta

THE prima donna is a very romantic, a very glamorous figure. Novelists and playwrights have made her so, and even their lowly cousins, the publicity writers, have not been above lending a hand now and then. She may have her faults. My, yes! What real prima donna can be above reproach? But she is, above all things else, picturesque. Away from the opera house and apart from the tiresome routine of rehearsals, hers is the easiest, the most luxurious of existences. She feeds on the tongues of nightingales. She sips only the rarest wines and she selects her jewels from trays borne in by soft-footed servants.

Yes, a perfect cotton-wool, hothouse existence where never a hint of homely things would dare intrude. Cooking? Perhaps they have known a bit about it in their early days, but sh! it must not

be mentioned above the servants' quarters. Madame would tear her hair and throw the furniture and weep her eyes all red....

But they have exaggerated, the novelists and the playwrights, and even their lowly cousins, the publicity writers. The truth is out. For prima donnas seem to be normal flesh and blood people, who, except for carrying a heavier schedule, lead lives surprisingly like their non-professional sisters.

Last week a photographer made a

surprise call upon five of the American singers at the Metropolitan and, disillusioning as they may be, here are the pictures. Nina Morgana was wrapped in a great bungalow apron and preparing fruit salad. She tried it on the parrot first and if any conclusions can be drawn by his very pleased expression, it was a highly successful salad. Louise Hunter had just finished a batch of fudge, had beaten it until her arms ached, and turned it out all brown and luscious, into a perfectly ordinary tin. Marion Talley was in it all over. She had measured a cup of this, two cups of that, tablespoonfuls of this, pinches of that, and the result promised to be a banana cream pie, her own favorite dish. Louise Lerch was preparing noodles and Frances Peralta had undertaken nothing less than a batch of jelly. Verily the day of the Romanticist is dead!

E. A.

NEW HAVEN FORCES OBSERVE CENTENARY

Harold Samuel Is Soloist
—Recitals of Wide
Appeal Given

By Arthur Troostwyk

NEW HAVEN, CONN., April 15.—The fifth and final concert by the New Haven Symphony, David Stanley Smith, conductor, was given in Woolsey Hall on the afternoon of March 27. This concert served as a celebration of the centenary of Beethoven's death. All the works performed were by this composer. The assisting artist was Harold Samuel, pianist, who was heard in the "Emperor" Concerto.

The orchestra gave a stirring reading of the Fifth Symphony. The concluding number was the "Leonore" Overture.

Mr. Samuel gave an artistic interpretation of the Concerto, and deserved the ovation which he received.

Students of the Yale School of Music gave their third informal recital of the year in Sprague Memorial Hall.

The Smith College Glee Club, of which Ivan Gorokhoff is the director, appeared in Woolsey Hall, under the auspices of the New Haven Smith College Club.

The third of the five "expositions of classical and modern chamber music" for this season by Arthur Whiting was given in Sprague Memorial Hall recently. The

assisting artist was Mina Hager, contralto. Interesting features of the recital were three songs by Mr. Whiting. Last week Mr. Whiting gave another of his interesting "expositions." Isadore Berv, horn player, and Gilbert Ross, violinist, assisted. On the program were Brahms' Trio in E Flat and Beethoven's "Kreutzer" Sonata.

Harry B. Jepson gave the last of his series of Sunday organ recitals on the Newberry organ in Woolsey Hall. The program contained compositions by Vierne, Wagner and Guilmant.

A concert, under the auspices of the Pundits, an organization at Yale, was given in Sprague Memorial Hall, in the course of Beethoven Week. The concert was arranged in honor of Beethoven and was opened with an address by William Lyon Phelps. Participants were Ellsworth Grumman, Walter R. Cowles, Hugo Kortschak and Bruce Simonds.

An organ recital by Hobart A. Whitman, Jr., was heard in Woolsey Hall recently. The young organist played a movement from his own Sonata in E Major, and works by Franck, Bach and Widor.

The Berkshire Playhouse Trio gave the last of its series of chamber music in Sprague Memorial Hall. The program contained music by Beethoven, Rameau, and Ravel. The Trio is composed of Bruce Simonds, piano; Hugo Kortschak, violin, and Emmeran Stoeber, cello.

Melius, Lhevinne, and Musical Art Players to Aid Hospital Music

TO aid the cause of music in hospitals, Luella Melius, soprano of the Chicago Civic Opera Company; Josef Lhevinne, pianist, and the Musical Art Quartet will join forces in a gala benefit concert, in Carnegie Hall on the evening of April 30. The proceeds of this event, to which these artists have contributed their services, will be used to continue the work of the Hospital Committee of the New York Tuberculosis and Health Association, which for four years has brought music into the tuberculosis wards of hospitals serving New York. In the last year alone the Hospital Music Committee of the Association has provided nearly 200 concerts for patients. The programs have been given by bands, orchestras and vocal and instrumental artists whose services have been donated. Thirty thousand tuberculosis patients in fifteen hospitals have enjoyed the concerts during the year.

Hisses Contend with Applause at Final Concert of the Orchestral Season

Varèse's "Arcanes" Provokes Lively Demonstration at Last of Philadelphia Orchestra Appearances in New York—Bach Transcriptions and Handel's "Water Music" Soothe Ears Bombarded by Modernist Cacophonies

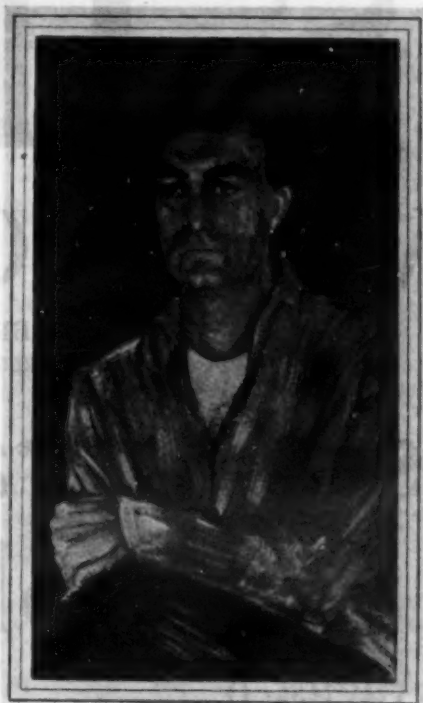
HISSES were mingled with applause at the close of the orchestral season, when another last word in ultra-modernism was uttered in New York.

Last of the season's regularly scheduled symphony concerts, the final visit of the Philadelphia Orchestra to Carnegie Hall the evening of April 12 was the occasion also for a tumultuous adieu for Leopold Stokowski, who has asked and obtained a year's leave of absence from his virtuoso band. That he will be grievously missed during the period in which he is resting and nursing back to use the right arm that has hung limp by his side in all his recent concerts, needs scarcely be stated. Even the flaming presence of Arturo Toscanini for a full half season as conductor of the New York Philharmonic will not altogether appease those New Yorkers who have come to regard the Stokowski concerts as the cream of their orchestral nutriment.

With his baton again in his left hand, the Philadelphia conductor swept his ensemble along with him through one of the year's most memorable programs at the concluding concert. The numbers played were the following:

"Memories of My Childhood"....Loeffler
"Arcanes".....Varèse
(First time in New York)
"Water Music".....Handel
Prelude in B Minor.....Bach
Prelude in E Flat Minor.....Bach
Passacaglia.....Bach

The two Bach Preludes—the first, if memory serves, in which the nameless but otherwise sufficiently well-identified Philadelphia transcriber has gone to piano music rather than organ works or the cantatas for his material—might also have been marked "first time in New York." The giant Passacaglia, the only one of the growing family of transcriptions officially credited to Stokowski on his programs, was, of course, an old if ever welcome story. The Loeffler tone poem, though familiar under other auspices, had not previously figured at a Stokowski concert. These, with Handel's



Edgar Varèse, from a Painting by Robert W. Chanler

by no means overworked "Water Music," would have supplied a delightful and sufficiently exacting list, without "Arcanes." But it was the Varèse number that caused a hubbub unusual even at Philadelphia Orchestra concerts, and, for the reviewer, at least, its bludgeoning assaults to some extent dulled the ear for the beauties of Handel and Bach that followed.

Like the same composer's "Hyperprism" and "Integrale," "Arcanes," plunged the listener into morasses of sound which seemingly had little relation to music, as the world has understood that word. Unless all older conceptions are to be thrown to the winds, it can be described as violently ugly. There was no mercy in its disharmony, no pity in its successions of screaming, clashing, plangorous discords. But it had none of the dullness of another very recent and much exploited experiment in tonal out-lawry. It kept the nerves on edge, and commanded attention by its vitality, its energy, its battering power. It possessed, recognizably, something akin to form, and it had texture, if one that suggested sandpaper or the teeth of a saw. Plainly here was something more than mere din; yet, so far as a single hearing served to reveal, the creative element in this music—if music it was—was as nothing compared to its dynamic impact. A series of gunpowder explosions might similarly overawe the ear, and there might be pattern and skill in their timing and their succession, but their musical quality would be open to question.

The relation of the title to the music is as cryptic as the title itself. The score bears a quotation from the Paracelsus, physician, alchemist, mystagogue. He wrote many volumes, but he is virtually unread today. In his time he felt the sting of the world's contempt for following what he, as a soothsayer, believed to be the truth. Mr. Varèse, too, braved the hisses of the musical standpatters. Will he fare better than Paracelsus, when his compositions are no longer new?

Conductor Stokowski acknowledged the hostile sibilations as he acknowledged applause, bowing and several times summoning his players to rise and bow also. The demonstration for and against the work was a protracted one.

Of the other numbers only brief mention can be made. The Handel "Water Music"—a suite of six numbers selected from some twenty-five—might well have sounded lovelier if heard across the Thames as intended when written to surprise and appease a wrathful King George. Possibly, too, these numbers might have been more attractive if less vigorously and full-bloodedly played, or with at least a suggestion of distance in their presentation. However, as music, entirely aside from historical or literary connotations, they were vivid and en-

grossing, and there was much of sumptuous tone in the less boisterous parts.

The Bach transcriptions, particularly the second, were of unforgettable beauty. The B Minor was played solely by the strings, but the E Flat Minor utilized other instruments with that intuitive aptness that has given these Philadelphia transcriptions a place apart in orchestral versions of Bach. The airs of the "Passion" music inevitably was recalled by the gently sorrowing cantilena of the E Flat Minor, the emotional quality of which was made far more poignant in its expansion from the clavier original. The Passacaglia was a towering close, and like the preceding numbers, magnificently played.

OSCAR THOMPSON.

ROCKFORD RESPONDS TO ORCHESTRAL ART

Stock Forces Win Acclaim in Program of Wide Appeal

By Wesley W. Wilcox

ROCKFORD, ILL., April 16.—Appearing before a highly responsive audience that filled Shrine Temple, on April 4, the Chicago Symphony, with Frederick Stock as conductor, presented a thrilling program. The "Improvisatore" overture by D'Albert opened this program; and, in homage to the memory of Beethoven, the Larghetto from the Symphony No. 2 was played. Saint-Saëns' "Le Rouet d'Omphale" was a favorite number, and "L'Apprenti-Sorcier" by Dukas and Tchaikovsky's "Casse-Noisette" were played with much beauty. Wagnerian compositions were the "Ride of the Valkyries" from "Die Walküre," an excerpt from "Tristan and Isolde," the "Good Friday Spell" from "Parsifal," and the Prize Song from "Die Meistersinger." Jacques Gordon played solo violin parts with artistry.

The Mendelssohn Club brought the orchestra here.

Marie Sundelius, soprano, and Aroldo Lindi, tenor, recently gave a beautiful program in the Shrine Temple under the auspices of the I. O. G. T. Male Chorus. Both sang with artistry. A feature of their program was a duet from "La Bohème."

Rockford High School Orchestra, under the direction of J. E. Borner, appeared before the Mendelssohn Club at a recent meeting in Shrine Temple. The playing of the young musicians was surprisingly good. The orchestra is composed of seventy members. The program contained the "Military" Symphony by Haydn, MacDowell's "Told at Sunset," and "Longing," by Florence Lovejoy, accompanist and piano soloist of the orchestra. As an encore the orchestra played another Lovejoy composition, "The Waltz." Soloists were Edwin Retzlau and Carroll Stanley.

Mendelssohn artists to appear at this concert were Grace Squires, Catherine Laden, Jane Harris, Mrs. Frederick Gardner, Fern France Halton, Dorothea Vogel.

Before an enthusiastic audience in the Centennial Church, Hildur Lindgren, soprano, gave a delightful program. Assisting was Jane Wrate Greenslit, reader.

Emmanuel Choral Society under Ernest Swenson, presented Dubois' "The Seven Last Words of Christ" on a Sunday evening. Soloists were Mrs. Fred Carlson, Eric Ekstrom, Harlan Parkhurst and Mr. Alex Foster.

The associated glee clubs of St. Thomas' High School recently gave a praiseworthy performance of the cantata "Mary of Bethany."

Maurice Goldblatt Receives French Decoration

CHICAGO, April 16.—Maurice H. Goldblatt, one of the violin teachers of the Chicago Musical College, has received the decoration of Officer of Public Instruction of France, in recognition of his "great work as expert and critic of art."

World Union of Musicologists Proposed

VIENNA, April 2.—A feature of the recent musico-historical congress held here during the Beethoven festival was a proposal by Henry Prunières, the noted French musicologist, to form an international working committee for musical science. The congress called together some of the most notable workers in this field from several countries. Among these were Dr. Guido Adler, of Vienna University, presiding; Romain Rolland, from France; E. J. Dent, professor of music at Cambridge University; Hermann Abert, of Vienna; Prof. Cesari of Milan, and others.

FRITZ REINER GIVES BRUCKNER SYMPHONY

Heermann Quartet Plays New Ayres Work—Other Concerts Heard

CINCINNATI, April 16.—Fritz Reiner gave the following program at the Cincinnati Symphony's nineteenth pair of concerts on April 8 and 9:

Symphony, No. 7.....Bruckner
Prelude to Third Act of "Tristan and Isolde".....Wagner
"Tristan's Death".....Wagner
(First time at these concerts)
Overture, "Egmont".....Beethoven

Great credit is due Mr. Reiner for presenting the Bruckner music, which was interesting from a historical viewpoint—if for no other reason. The Wagner excerpts were played with much feeling, and the Overture was read with the requisite power and authority.

The Heermann Quartet, composed of Emil Heermann, Ernest Paack, Herman Goelich and Walter Heermann, assisted by Romeo Gorno, of the Cincinnati College of Music, gave a twilight concert on April 10 in the Odeon. On the program was a Quartet by Frederic Ayres, dedicated to this ensemble. Mr. Gorno was a distinguished assistant in the Franck Quintet.

Karin Dayas, pianist, gave a fine recital in the Cincinnati Conservatory. She played the "Carnaval" of Schumann and modern works by Szymanowski and Schulhoff, in addition to a group by Chopin.

A meeting of the Women's Musical Club, Mrs. Philip Werthner, president, was held at the home of Mrs. Willard Schelt. The interesting program was devoted to music which will be given at this year's May Festival. Excerpts from "Primavera" by Respighi, "Boris Godounoff" and "Prince Igor," and the Shepherds' Chorus from Pierné's "St. Francis of Assisi" were sung by members of the club who are taking part in the Festival Chorus.

Considerable interest was manifested in the last meeting of the Musical Forum, when Mrs. Greenland spoke on the Beethoven Mass in D, and the Bach cantatas to be given at the May Festival.

Irene Carter-Ganzell, of the faculty of the Cincinnati College of Music, arranged a program given on April 9 at Eaton. Marie Dickore, of the faculty, gave an informal discussion on "The Need of Better Music." The musical program was given by Mrs. Ganzell; Norma Richter, soprano, and Dorothy Raff, violinist.

World's Largest Carillon for Ottawa

CROYDEN, ENGLAND, April 3.—An English firm has just completed the largest carillon in the world for the Parliament buildings at Ottawa, Canada. They are said to be utilizing a secret method lost 200 years ago and recently rediscovered, by which bells may be correctly tuned. The fifty-three bells of the carillon are at present fixed in their steel frame at the foundry.

Krauss to Conduct in Buenos Aires

FRANKFORT, April 2.—Clemens Krauss, intendant of the Frankfort Opera, has been invited to conduct a series of symphony concerts with the Philharmonic in Buenos Aires during July and August. He has accepted the invitation, it is announced.

Prince of Wales Opens Hastings Music Pavilion

LONDON, April 2.—The Prince of Wales will open the new Hastings Music Pavilion on April 6. The Corporation has arranged a special Musical Festival on that and the three following days. The conductors will be Sir Edward Elgar, Sir Henry Wood, Edward German, York Bowen, Norman O'Neill, Alexander Brent Smith, and the Corporation's musical director, Basil Cameron. The artists include Carrie Tubb, Dora Labette, George Baker, and Norman Williams, singers; and Albert Sammons, Beatrice Harrison, Leff Pouishnoff, and Victor Watson, instrumentalists. Several new works are to be heard. Mr. O'Neill will conduct his "Festal Prelude," specially written for the occasion, and on the 8th Miss Harrison will play a new Rhapsody for cello and orchestra by York Bowen, conducted by the composer. Other novelties will be solos for double bass by Herbert Hughes, Percy Fletcher, and Alfred Reynolds, which Victor Watson will introduce, and a Symphonic Poem by Adam Carse. Sir Henry Wood will conduct a Beethoven Centenary Concert on April 9, at which Pouishnoff will be the soloist in one of the piano concertos.

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Fewer Concerts in Manhattan During Penitential Week

Number of Musical Events Drops to Half That of Previous Week as Easter Season Approaches—Numerous Artists Heard in Farewell Appearances of Current Year—Indisposition Prevents Amato from Singing at Carnegie Hall Concert



ONLY WEEK is usually a quiet one in the musical world, and while concert activities did not altogether cease, the number of musical events dropped to nearly half of what it had been the previous week. The Beethoven Association gave an interesting concert with an impressive array of artists for its closing event of the season. Margarete Dessoff again showed her abilities as a conductor this time with her own Adesdi Chorus. Peoples' Symphony gives a special concert in honor of anniversary of F. X. Arens. A few debutants were heard in recitals of varying interest.

Beethoven Association

Paying programmatic honor to Johannes Brahms, the Beethoven Association gave the last concert of its eighth season in the Town Hall on the evening of April 11. The audience was customarily serried, neighborly in mood and appreciative of the distinguished talent arrayed. The participating artists were Ethyl Hayden, soprano; Richard Hageman, piano; Horace Britt, cello; Hugo Kortschak, viola; Hans Letz, violin; Benno Moiseiwitsch, piano; Bernard Ocko, violin; and William Schubert, viola.

Messrs. Letz, Ocko, Schubert, Kortschak and Britt began the concert with an admirably expressive reading of the G Major Quintet, Op. 111, one of Brahms' most profoundly ruminative works. The musicians were in sensitive rapport, and played with an apparently complete self-abnegation. Particularly enjoyable was their performance of the slow movement.

Miss Hayden's lovely voice and Mr. Hageman's expert hands collaborated in the setting forth of five lieder: "In Waldeinsamkeit," "Auf dem Schiffe," "Botschaft," "Lerchengesang" and "Ständchen." The readings had beauty of tone and rhythmic suppleness, but little emotional tension.

Thanks to the taste and restraint of Mr. Moiseiwitsch in balancing piano tone against the strings of Messrs. Letz, Ocko, Schubert and Britt, the piano Quintet in F Minor had an unusually effective projection. There was abundance of spirit in his playing, yet he kept his dynamics subdued and deftly proportionate.

Miss Mann's Recital

A piano program centering about the Handel Variations of Brahms was played by Frances Mann, described parenthetically as Frances Mann Smith, Monday evening, April 11, in the Steinway Salon. Miss Mann's list was well

constructed and consisted entirely of music of proved value. She began with a Hummel Rondo and Weber's "Momento Capriccioso" and followed Brahms' most impressive essay in the variation form with three Debussy Preludes, his piece called "Danse" and an excellent and unhackneyed Chopin group.

Miss Mann, who has played here before, is well equipped in many of the departments of the keyboard art. Technically and theoretically, her performance was for the most part admirable. There was an occasional want of imagination. In the Brahms she seemed to lack the courage of her convictions but the Debussy was notably well done. She had a cordial audience.

M. F.

"La Follia" Entertains

Pasquale Amato, former baritone of the Metropolitan Opera Company, was to have made his first appearance here after a span of several years on Monday evening, April 11, in Carnegie Hall. It was the occasion of the second annual concert under the auspices of "La Follia di New York," and the Italian newspaper had advertised him as its chief attraction. Owing to a "sudden indisposition," however, Mr. Amato failed to appear and his share of the evening's entertainment was turned over to Alberto Terrasi who sang the Prologue to "Pagliacci" and "Largo al Factotum," from "The Barber of Seville," the self-same arias for which Mr. Amato had been scheduled. Giuseppe Adami, violinist, opened the program with De Crescenzo's "Souvenir de Naples" and the Viotti-Corti "Tempo di Danza." Barbara Weeden sang Weatherly's "Danny Boy" and Warford's "Rhapsody." Josephine Di Paolo sang the "Vissi d'Arte" from "Tosca," and "Ritorna vincitor" from "Aida." Nicola Zerola gave the "Improviso" from "Andrea Chenier" and De Crescenzo's "Rondine al nido." Sofia del Campo, soprano, followed with Dell'Acqua's "Villanelle," "Una voce poco fa" from "The Barber" and Auber's "Eclat de Rire." Imerio Ferrari sang "Ecco il mondo" from Boito's "Mefistofele." Accompanists of the evening were Josef Furguele, Mme. D'Ardenne and Vito Carnevali. A scanty audience was enthusiastic.

M. F.

Irma Good's Début

Irma Good, soprano, made a pleasing début in Chickering Hall on the evening of April 12, with Margaret Notz at the piano. Miss Good's voice is small in caliber but clear in quality and well produced. Having accepted the fact that Miss Good is not a dramatic soprano, one may say only good things of her singing. (Which is not intended as a pun). Her interpretative sense seemed creditable and while a large proportion of her songs was not of great depth nor breadth, she made them interesting by the manner of presentation. Particularly effective were Massenet's charming "Crépuscule" and the "Louise" aria, also Erich Wolff's "Fairy Tales." All in all, Miss Good's singing is interesting within its province.

J. A. H.

Plevitzkaia and Kibalchich

Nadejda Plevitzkaia, singer of Russian songs, assisted by the Russian Symphonic Choir, Basile Kibalchich, conductor, was heard in her second recital of the season in the Town Hall on the evening of April 12. As at her recital in December, Mme. Plevitzkaia won her effects less by tonal beauty than by a

vividness and vitality that carried all before her. Her three groups of Folk-songs and dance songs, sung in costume, were of diverse types and in all of them she completely won her hearers, arousing them to almost tempestuous enthusiasm. Max Rabinovitch was at the piano.

Mr. Kibalchich's Choir, whose work is familiar to New York audiences, sang its best, presenting a group of ecclesiastical songs and one of numbers by Russian composers which began with a *bouche fermée* version of the second movement of Beethoven's Fifth Symphony which the organization has given here before. There were incidental solos by members of the Choir and arrangements by Mr. Kibalchich for male voices. One of these was, of course, the inevitable "Volga Boatmen's Song." As usual, the singing and phrasing and shading of the Choir was of great beauty, reflecting much credit upon the organization and upon its conductor.

M. F.

Rita Minton's Recital

Rita Minton, a soprano hitherto unknown to New York recital audiences, gave a recital in Aeolian Hall on Tuesday evening, April 12, before a large and interested audience. Miss Minton's program was arranged in an original manner, the first group consisting of songs by Donaudy, Scarlatti, Puccini, Schumann and Weingartner. The second was of the sickly "O, Mio Babbino Caro" from Puccini's "Gianni Schicchi" and the Prayer from "Tosca." The third was of three songs by Samoiloff, Georges and Fourdrain and the last of songs by American composers, Kramer, Watta, Mana-Zucca and Kriens. Emil J. Polak was accompanist.

Miss Minton was much hampered by nerves which militated against the technicalities of production such as pitch, breath control and phrasing. The voice itself is of pleasing quality and there were evidences of interpretative ability that seemed hopeful signs. Georges' "La Pluie" and Wintter Watts' "Wings of Night" were especially well sung. The audience was very definitely appreciative of Miss Minton's singing.

J. D.

Alix Young Maruchess Plays

A violin and viola recital was given in Steinway Hall on the evening of April 13, by Alix Young Maruchess, assisted at the piano by Carl Deis. Mme. Maruchess opened her program with Richard Strauss' Violin Sonata, closing with a group, on the same instrument, which included the Sibelius-Press Nocturne, Harmati's "Strumming to the Moon," Cyril Scott's "Irish Dance" and the Sarasate Habanera. In between was a group of viola numbers, consisting of Lionel Tertis' arrangement of "Komm, Süßer Tod" by Bach, "Meditation Hébraïque" by Ernest Bloch, and three Old French Dances of Marin Marais.

Mme. Maruchess played with considerable style and charm throughout her list, and was as convincing a viola player as she was a violinist. Her natural

preference, it would seem, was for the sincerer, more bodied sort of music, and possibly she was more at home in the slow movement of the Strauss and in the Bach and Marais numbers than she was in the concluding brace of violinistics. Her tone and her unflinching taste made poignant the Bloch "Meditation" and appropriate simplicity made pleasurable her performance of the Old Dances. Mr. Deis gave her admirable collaboration.

A. B. H.

Banks Glee Club

The New York Banks Glee Club, Bruno Huhn, conductor, appeared in a Carnegie Hall concert on the evening of April 13, assisted by Joanne de Nault, contralto, and Bernard Ocko, violinist. Choral numbers included Joseph Parry's "Sailors' Chorus," Rossini's "Carnival," William G. Hammond's "Liberty Bell," in which Miss de Nault sang incidental solos. Hugo Jungst's arrangement of a Swedish Folk-song, and Mr. Huhn's arrangement of "Home, Sweet Home." The Glee Club concluded the program with an impressive performance of Mr. Huhn's familiar "Invictus."

Miss de Nault, as soloist in an aria from "Don Carlos" and a group of songs in English, proved an intelligent and mellow voiced singer, whose numbers gave obvious pleasure. Mr. Ocko's artistic approach and technical finish were demonstrated effectively in Bloch's "Nigun" from "Baal Shem," a Romance by Rachmaninoff, and Kreisler's arrangement of a Dvorak Slavonic Dance. The work of the Club was as enjoyable as it has been in the past, its singing being characterized by tonal fullness, enthusiasm, and marked devotion to the music under consideration. Oliver Herbert, organist, and William J. Falk, pianist, assisted.

W. S.

Adesdi Chorus in Novelty

The Adesdi Chorus, an organization of women, under the leadership of Margaret Dessoff, showed the rare and high ideals with which it was founded in 1924, and has since been carried on, in its third annual concert at the Town Hall on the evening of April 13. In many respects this was one of the most artistic choral programs of the winter—if not in impeccable performance and lavishness of forces, certainly in conception and the surprising simplicity with which the difficult task was performed. It is a vital tribute to the artistry and patience of Miss Dessoff, who by reason of her work at the Institute of Musical Art and, more recently, as guest with the Schola Cantorum, must certainly be considered among the best choral conductors in New York.

On this occasion, the most novel item was a first American hearing of Hans Gál's "Fantasies" after poems by Tagore, three beautiful settings for women's voices with contralto soloist, clarinet, horn, harp and string orchestra. The young Czech composer, who has had several operas produced in Germany, writes with freshness and originality.

[Continued on page 17]

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New York Sun

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"* * * A FINE SWEEP OF DRAMATIC COLOR."
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 "* * * A WEALTH OF GOOD TASTE, QUIET HUMOR, AND SOUND, SOBER MUSICIANSHIP."

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"* * * CHARM OF TOUCH AND MUSICAL TASTE."

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January 8, 1927

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Boston Globe

January 6, 1927

"His Bach had CLARITY WITHOUT PEDANTRY, and a RARE SENSITIVENESS to the tender beauty of the interwoven melodies."
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Boston Post

January 6, 1927

"* * * happy alike in his treatment of ancients and moderns."

Boston Herald

January 6, 1927

"Mr. Naegele proved himself last night, to an excellent audience, both a MUSICIAN AND PIANIST OF QUITE UNUSUAL QUALITY. Only a man of EXCELLENT TASTE, KEENLY SENSITIVE TO DESIGN AND A PIANIST OF REMARKABLE SKILL, could have surrounded them with the charm Mr. Naegele had at hand last night."
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Boston Transcript

January 6, 1927

"Mr. Charles Naegele, the pianist, who came to Jordan Hall yesterday evening with an already enviable reputation, left behind him echoes of hearty applause."
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Temple Auditorium in Des Moines Opens with Choir Concert

DES MOINES, IOWA, April 18.—The Shrine Temple Auditorium, whose opening had been long awaited, was put to its first use last Friday evening when the St. Olaf Lutheran Choir gave a concert under F. Melius Christensen. Every seat in the auditorium, which has a capacity of 4500, was taken. There was great enthusiasm.

INTIMATE RECITALS FEATURES ON COAST

Los Angeles Takes Delight in Chamber Music Programs

By Hal Davidson Crain

LOS ANGELES, April 19.—Two worthwhile programs of chamber music by Los Angeles artists and one concert by a visiting ensemble merited the approval of good-sized audiences last week. The Los Angeles Trio, composed of May MacDonald Hope, pianist and founder; Ilya Bronson, 'cellist, and David Crocov, violinist, played a trio by Mozart; a trio by Rebecca Clarke, and Brahms' Quartet for Piano and Strings, in which the musicians had the invaluable assistance of Emil Ferir, viola player.

The other program was the second in the series of three recitals of sonatas for piano and violin, given by Helena Lewyn, pianist, and Vera Barstow, violinist. The list began with a work by Henry Schoenefeld, Los Angeles conductor and composer, and ended with Goossens' sonata. Grieg's Sonata in G came between. Both programs were in the Beaux Arts Auditorium.

The Cherniavsky Trio, composed of Leo, Michel and Jan, gave a concert in the Philharmonic Auditorium under the Behymer management on the evening of April 12, pleasing a large audience. The program was composed of works by Arensky, Boellmann, Chopin, Tartini and Frank Bridge.

Joseph Lombardo, baritone, assisted by Bonibel Lakenan, pianist; Corinne Culbertson, soprano, and Celia Guerrieri, accompanist, gave a concert in the Beaux Arts Auditorium on April 10. Mr. Lombardi, who was heard principally in operatic numbers, revealed a voice of emotional timbre.

LONG BEACH PUBLIC HAS ABUNDANT FARE

Many Attracted to District Eisteddfod—Concerts Are Artistic

By Alice Maynard Griggs

LONG BEACH, CAL., April 16.—The Long Beach District Eisteddfod, held from April 6 to 9, was a great success. Nearly 1000 contestants appeared in the music, drama, dance and art divisions. Those winning first places will contest in the finals to be held in Los Angeles in May.

Acclaimed by a capacity house in the Municipal Auditorium on April 8, Tito Schipa, tenor, gave the closing concert of the Philharmonic Course, managed by L. D. Frey. From the Handel aria, "Where'er You Walk," to the last number on the program "Elle ne croyait pas" from "Mignon," the audience was *en rapport*. Among numerous encores were Spanish and Cuban folk-songs. Jose Echaniz was a delightful accompanist, as well as soloist.

Dr. Frank Nagel gave an interesting analysis of "Tosca" before the Opera Reading Club, April 7. The soloists were Ada Potter Wiseman, Ivan Edwards and Rolla Alford.

Ragna Linne, assisted by Flora Myers Engel, Jeanne de Canet Garnier, Grace Haver, Eleanor Eastlake Maginnis, Harriet Henderson, Eleanor Fraser Rennie and Earl Fraser, pianist, gave a concert at the Pacific Coast Club, April 7.

Mary Loretta Feltman, harpist, and

LOS ANGELES GIVES ARTISTIC PROGRAMS

Début of Dusolina Giannini Is Event—Orchestra Again Scores

By Hal Davidson Crain

LOS ANGELES, April 16.—Charles Hackett, tenor of the Chicago Civic Opera Company, was soloist at the pair of Philharmonic Orchestra concerts on the evening of April 7 and the afternoon of April 8.

The orchestral list, the first of Emil Oberhoffer's own choosing, was exceedingly well-played. Beginning with a merry suite by Max Reger, in which Henri de Busscher, oboe player, and Ilya Bronson, 'cellist, took full advantage of their opportunities for some well rounded phrases, there was also Ravel's "Serenade of the Jester," which was so delightfully played that the no-encore rule had to be broken on Thursday evening. Brahms' Fourth Symphony tested the mettle of every choir, and the players responded magnificently to the leadership of Mr. Oberhoffer.

The singer chose "O Paradiso" from "L'Africana" and "Che Gelida Manina" from "La Bohème" as his offerings, revealing a voice of clarity and a suave style. A splendid vocalist, Mr. Hackett also disclosed artistic attributes.

Dusolina Giannini, soprano, made her first Los Angeles appearance on April 5, coming as one of the closing attractions in the Behymer Tuesday evening series. An expectant audience filled the Philharmonic Auditorium and was not unappreciative of the singer's personality or art. Operatic excerpts from Puccini and Mascagni, sung as encores, revealed the singer in her greatest emotional flights. Her voice, often of brilliant texture, she used with calculating effect, especially in the lower and medium parts, although there is sometimes a real thrill in her upper tones, partially offset by clouded diction. Italian and Spanish folk-songs were sung with a wealth of tone and emotional appeal. Molly Bernstein, playing without copy, was an excellent accompanist. Daniel Mayer, Miss Giannini's manager, was a member of her party, paying his first visit to the coast in two years.

Efrem Zimbalist gave his only violin recital of the season, also under the Behymer management, on April 7, attracting a capacity audience. The artist's meaty program included Brahms' D Minor Sonata, an unaccompanied sonata by Max Reger and shorter numbers. Mr. Zimbalist played with his well known mastery and tonal brilliance.

Cecelia Kading, violinist, appeared before the Woman's City Club on April 8.

Constance Weisgerber, soprano, and Mrs. T. M. Rankin, gave a program in the First Congregational Church on April 5.

Lois Cook and Mrs. W. V. McCoy, pianists; Elizabeth Van Etten, contralto, and Mrs. Frank Trotter, soprano, gave musical illustrations for the study section of the Women's Music Club, the subject being "Germany's Contribution to Musical Form." The College Women's Club Chorus, Sara Jane Simmons, director; Ada Sherer Frost, contralto, and Mrs. C. C. Henry, soprano, with Dorothy Himes and Mrs. George Nilsen, accompanists, gave the program for the meeting of April 5.

Louise Caselotti, soprano, sang for the Ebell Club, April 11, with Guido Caselotti, at the piano.

Oukrainsky and Scenic Artist Engaged for Los Angeles Opera

LOS ANGELES, April 16.—Coincident with the arrival of Giacomo Spadoni, chorus director, master for the coming opera season, came the announcement that Serge Oukrainsky has been engaged as ballet master. Gurney E. Newlin, president of the Opera Association, has also announced the engagement, through Merle Armitage, business manager, of Fritz Kraenke, who will paint the scenes for the production of "Tristan and Isolde." H. D. C.

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THE MUSICAL AMERICA COMPANY
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New Opera by Sylvio Lazzari Has Mulhouse Premiere

PARIS, April 5.—"Melaenis," a new opera in five acts by Sylvio Lazzari, on a poem by Spatzmuller, had its premiere recently at the Municipal Theater in Mulhouse. The scene of the opera is laid in Greece of the classic period. The story is of the dancer *Melaenis*, who loves the rhetorician *Paulus*. But, when she is usurped in his affections by a younger woman, *Marcia*, she invokes the aid of a sorceress to slay him. The score is one of solid workmanship, with many episodes of color and charm, particularly in the music given to the chorus. There are also attractive dance episodes. The work was conducted by Theodore Mathuie, and the principal feminine rôle was sung by Mme. Brunlet of the Paris Opéra-Comique.

"LA MER" IS PLAYED BY SOKOLOFF'S MEN

Cleveland Orchestra Gives
First Performance of
Debussy Music

By Helen Barhyte

CLEVELAND, April 16.—The Cleveland Orchestra, Nikolai Sokoloff conducting, and with Harold Bauer as piano soloist, gave its nineteenth program in Masonic Hall on April 14. The program was as follows:

Overture, "Academic Festival" } Brahms
Piano Concerto No. 1 }
"La Mer" } Debussy
(First time in Cleveland)
"Marche Joyeuse" } Chabrier

Brahms' Concerto was almost as much a novelty as the Debussy music. Mr. Bauer played superbly, producing tone of unusual quality and giving much expression to melodious passages.

There was refreshment in Debussy's beautiful tone picture, and the orchestra played it with an irresistible charm.

Following a practice established several years ago, Good Friday was observed at the Cleveland Museum of Art with a presentation of Pergolesi's "Stabat Mater." The solo parts were sung by Marguerite Lewin Quimby, soprano, and Marie Simmelink Kraft, contralto. An innovation was the presentation of the music in its original form, with a women's chorus in addition to the solo voices. Arthur W. Quimby played the organ accompaniment.

MUSICIANS DEPART

Metropolitan and Chicago Artists Are
On Outgoing Ships

Musicians figured prominently on sailing lists of the past fortnight. Feodor Chaliapin headed the delegation of those leaving on the Homeric, April 9. Also on the Homeric were Cecilia Hansen, violinist, Boris Zacharoff, her husband and accompanist, and Morris Gest, producer. Elly Ney, pianist, went earlier in the week on the Berengaria.

The Conte Rosso took Henry G. Weber, conductor; Antonio Cortis, tenor; Virgilio Lazzari, bass; Giovanni Polese, baritone, and Attico Bernabini, chorus master, all of the Chicago Opera.

Horace J. Parmelee, vice-president of Haensel & Jones, sailed April 13 on the De Grasse on a combination business and pleasure trip. Also on the De Grasse went Wanda Landowska, harpsichordist, and Hector Dansereau, pianist.

Rudolph Laubenthal, tenor of the Metropolitan Opera, sailed on the Albert Ballin the same day. Other Metropolitan artists sailing were Marcella Rössler, soprano, and Samuel Thewman, stage director, on the Stuttgart, April 16; Nanny Larsen-Todsen, soprano, on the Gripsholm, and Michael Bohnen, bass, with his bride, Mary Lewis, on the Reliance, April 18.

Among the arrivals were Richard Aldrich, music critic of the New York Times, April 12, on the Olympic, and Elizabeth Day, American soprano, returning on the Homeric after engagements abroad.

NOTABLES INDORSE EDUCATIONAL PLAN

Advancement of Piano Study
Is Objective of
Pedagogues

The names of many noted musicians and musical educators appear on the list of those who recently accepted membership on the National Committee for the Advancement of Piano Study, an organization, which, as its name suggests, is for the promotion of pianistic popularity and appreciation. The activities of the committee will be co-operated with those of the National Piano Manufacturers' Association, which has instituted the body through a National Promotion committee authorized at the June, 1926, convention. The manufacturers approved the expenditure of \$600,000 during three years for this purpose. E. C. Boykin has been appointed secretary of the committee, with headquarters at 247 Park Avenue, New York.

Musicians who have joined these ranks are Leopold Auer, Maria Carreras, Walter Damrosch, Josef Hofmann, Harold Bauer, Ossip Gabrilowitsch, Frank Damrosch, Rudolph Ganz, Percy Grainger, Alfred Hertz, Ernest Hutcheson, Frank La Forge, Yolanda Méro, Sergei Rachmaninoff, Frederick Stock, Oscar Saenger, Ernestine Schumann Heink, Lawrence Tibbett, Willem van Hoogstraten, Herbert Witherspoon, Reinald Werrenrath and Olga Samaroff, who at present is critic of the New York *Evening Post*.

The educators include Dean Harold L. Butler, of the College of Fine Arts, Syracuse University; Dr. J. A. C. Chandler, of the College of William and Mary, Williamsburg, Va.; James Francis Cooke, president of the Presser Foundation and author of books on the piano; Harold Randolph, director of the Peabody Conservatory, Baltimore; A. M. See, secretary and general manager of the Eastman School of Music, Rochester, N. Y.; Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, and Walter R. Spalding, professor of music at Harvard University.

PROVIDENCE EVENTS

Shirley Leads Boston Orchestral Players
—Allan-Allen Heard By Club

PROVIDENCE, R. I., April 18.—The Rhode Island Federation of Music Clubs, through the initiative of its president, Mrs. Caesar Misch, brought an organization of orchestral players from Boston, under the bâton of Paul Shirley, to Memorial Hall on April 13. An enthusiastic audience heard a fine program, which included music by Tchaikovsky, Wagner, Beethoven, Strauss and Bizet. Playing solos were Gaston Bladet and Fernand Thillos.

The Providence Plantations Club, with a membership of nearly 2000, of which Annie Crosby Enery Allinson, formerly dean of the Women's College in Brown University is president, was entertained on April 12 with a program of folk-songs and ballads. The artists were Baldwin Allan-Allen, baritone, with Roger Mac Gregor at the piano.

N. BISSELL PETTIS.

Amato Sings "Figaro" in Newark

NEWARK, N. J., April 16.—The Puccini Grand Opera Company, under the management of Philip Ienni, gave a performance of "The Barber of Seville" on March 25, featuring Pasquale Amato in the title rôle. A large audience filled the Proctor Lyceum Theater and applauded the famous baritone without stint. The other members of the cast were also well received. They were Julian Oliver, as *Almaviva*; Giuseppe La Puma, *Bartolo*; Onilla Ferro, *Rosina*, and Alfredo Valenti as *Basilio*. Alberto Bimboni conducted with a firm hand. The performance was a benefit for the fund of the Giuseppe Verdi Society, which plans to erect a monument to Christopher Columbus in this city.

P. G.

MERIDAN, VT.—Konstantin Zebedeff, tenor, gave a concert in the City Hall Auditorium on April 3. He was assisted by Mrs. N. Smith, soprano, and Mr. Schmetz, bass.

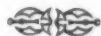
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When Beethoven Played a Funeral Hymn to the Memory of a Child

PARIS, April 3.—Apropos of the Beethoven centenary, some interesting reminiscences of Mathilde Marchesi, noted mentor of singers, have been told recently by her daughter, Blanche Marchesi.

Mme. Marchesi the elder, then Mathilde Graumann, once stayed on a visit at the house in Vienna of Baroness Dorothea von Ertmann, who was her father's sister. She was considered one of the greatest pianists of her time, but lived in such an exalted social position, her husband being Field Marshal-Lieutenant, and in 1831 Governor of Lombardy—this part of Italy being then occupied by Austria—that she only could play for friends or for charities on rare occasions.

Mathilde Graumann arrived just after Beethoven's death, and from the lips of her aunt culled so many souvenirs of him that she always felt she had known him. She heard his great Mass sung by Mme. Sonntag, who had studied it with him. Vienna, which had at first been cruel when faced with that colossal genius, now began to exalt him, and one spoke of him everywhere.

Mathilde Marchesi's memoirs mentions the following: "While deriving special pleasure in the companionship of my aunt Baroness von Ertmann, I would sit for hours listening to her beautiful playing, and to her reminiscences of Beethoven.

"In the beginning," so she told me, "Beethoven had to struggle against violent opposition, as his music was considered unintelligible and tedious. Being anxious to hear his new sonatas, I went one day to Tobias Haslinger, the music shop of Vienna, where I tried some of them immediately on a piano that stood in the room. In my excitement, I failed to notice a young man listening in a corner. When I stopped playing, to my astonishment he rushed toward me, suddenly seized my hand, and thanked me in the warmest terms for my interpretation of his new Sonatas. Yes—it was he, Beethoven, himself.

"From this moment we became great friends, and I shall never forget the

genuine interest that Beethoven bestowed on me, and on all those connected with my family. It therefore appeared very strange that he did not come to see me when I lost my only child. After many weeks elapsed, he finally made his appearance. He silently greeted me, sat down to the piano, and extemporized for a long time. That music sounded like a chorus of angels welcoming my child into the World of Light. Then he rose, pressed my hand, and left in silence as he had come.

"For many years," my aunt continued, "Beethoven was a daily guest at our house. After a while, lamenting a total loss of appetite, he would suddenly remember having already had a good dinner, as he would forget while feeling the keen pangs of hunger, that he had wandered about for many hours without having taken any nourishment! He was very hot-tempered, very sensitive, and accordingly very unjust. He was suspicious of his best friends. But one could resent nothing in a man whose increasing deafness caused him great unhappiness. One rather had to take into account his physical and moral sufferings, and forgive everything.

"In this way we lived for many years in undisturbed friendship," my aunt concluded. "Beethoven confided to my aunt many of his manuscripts, especially when she went back home on visit to Offenbach, near Frankfurt, she would take his quartets. There, anxiously expecting the arrival of her postcoach, waited a perfect quartet players in the musical house of Mr. Speyer, and as soon as my aunt alighted from the carriage the manuscript was eagerly seized, and she and the quartet would give themselves the pleasure of a first hearing of newly written Beethoven masterpieces.

"Every day that I stayed at my aunt's house in Vienna, she would make me play one of Beethoven's Sonatas, and when sometimes I held my hands too high, she forced them down with her arm, saying, 'This is how my great master wanted it done. Down with your hand!' How different is modern piano playing from the simple manner of by-gone days! I must add that Beethoven dedicated his Sonata 101 to my aunt."

Leipzig Opens Fund As Beethoven Memorial

LEIPZIG, March 30.—The City Council, with the consent of the civic authorities, has founded a Beethoven Fund with a capital of 50,000 marks. The interest of this sum will be used annually to sponsor the growth of orchestral music. Presumably the Gewandhaus Orchestra, which has been under some financial pressure in recent seasons, will benefit.

CONSTANTINOPLE, March 28.—A committee of prominent officials has sponsored a Beethoven celebration here. Among the events were performances of the Second and Sixth symphonies and the Violin Concerto, the last played by Seifreddin Alaf, an artist trained in Europe. Other events were sponsored by the German ambassador and the Austrian Club.

COPENHAGEN, March 30.—A Sunday evening gala performance of "Fidelio" was given at the Copenhagen Opera to mark the composer's centenary. Both the State Orchestra and the Philharmonic gave special concerts. The German Ambassador gave a reception and musicale of Beethoven music, and the Swedish Ambassador held a celebration in the Swedish Church.

PRAGUE, March 29.—A Beethoven memorial was unveiled this week to mark the sojourn of the composer in this city.

Flonzaleys Conclude European Tour

The Flonzaley Quartet on April 10 finished English and continental engagements, which opened on March 28 with a concert in Kensington. This was followed by appearances in London, Huddersfield, Liverpool, Paris, Mulhausen, Strasbourg and in Brussels. The mem-

bers of the quartet have now disbanded for the summer, Mr. Betti joining his family in Italy, Mr. Pochon and Mr. Moldavan going to Mr. Pochon's home near Lausanne, Switzerland, Mr. d'Archembeau to Belgium. Their twenty-fourth season will open again, as in the past seventeen years, at the Westover School, Middlebury, Conn.

"Beatrice Cenci" Is New Opera by Rozycki

WARSAW, April 2.—A hitherto unpublished opera, "Beatrice Cenci" by the well-known Polish composer, Ludomir Rozycki, recently had its world-première at the Grand Theater here. This was an important event in native musical life.

The book is an adaptation, not of Shelley's play, but of a drama on the same theme by Jules Slowacki. The tragic story, following a historical event, is amply familiar. Yet, even when translated into a widely different tongue and accompanied by music of a different national stamp, the fate of *Beatrice*, who has to die for the parricide of a brutal and unspeakable father, is genuinely moving.

This is Rozycki's sixth stage work. He has been granted hearings in other European countries. Most typical, perhaps, is his ballet, "Pan Twardowski." The new opera had a considerable success. It is vivid in its emotional appeal and intense in its portrayal of passions. The scoring is rich and the melody spirited. There is some use of folk-idiom in the score. The work was very finely conducted by Gregor Fitelberg. There was little doubt of its popularity with the public.

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Chateau Frontenac

New York's Week of Concerts and Recitals

[Continued from page 11]

in an idiom not excessively dissonant, though with some clashes of tonality, without showing the greatest concision and force of ideas. He has a strong melodic sense, predilection for decorative scoring devices. Of the three poems, the first, "I'm Running as a Musk-Deer," with its wave-like accompaniment for the strings, seemed the most definite conception. The second number, "I Plucked Your Flower, O World," for contralto solo against the chorus, was a brief and lugubrious plaint, in which the vocal line held unexpected twists and rhythms. The last section, "Why Do You Whisper Faintly in My Ears, O Death?" had the benefit of a superb lyric, in which Death is compared to a bridegroom who comes in state. The most original passage in its music was the striking evocation of the bustle and pomp at a native wedding, achieved by staccato effects in the strings. The modern-style works made a severe test of the chorus and of Evelyn MacNevin, contralto soloist. The accompaniment was played by members of the New York Philharmonic.

The other large work on the list was a setting of "Stabat Mater" by Pergolesi for two-part women's chorus, with soprano and alto solos, string orchestra, cembalo and organ. Though the performance was not at all moments perfect, the feat of capturing the devotional atmosphere without devitalizing the work was a shining example of Miss Dessoff's skill. It is instructive to compare this work with later settings. This music is delightful, both in its serene and often poignant laments for chorus, and the rather vivacious solos. Grace James Robinson, soprano, dealt fairly with her one air, "Cujus Animam." Miss MacNevin had a large measure of success, and showed much artistic resource, especially in the elaborate air, "Fac ut portem." The accompaniment was admirable, because unobtrusive and quite "in the picture." Nellie Reuschel played the modern version of a cembalo, and Luther Gloss the organ. Particularly the solemn final chorus was superbly effective.

The middle section of the program consisted of a capella numbers. Three songs by Max Reger, "Im Himmelreich ein Haus steht," "Abendgang im Lenz" and "Er Ist's" (the last the familiar welcome to the Spring) had a subdued and clear-toned projection. The most delightful number was a Ständchen by Schubert, not the familiar one, but that beginning "Zögernd leise in des Dunkels," with its interplay of hushed voices between the soloist (Miss MacNevin) and chorus. Three relative novelties were three settings of folk-songs by Siegfried Ochs—"Abend Lied," "Abschied" and "Joseph, lieber Joseph." The last, a song of the Virgin, was particularly beautiful in its final refrain, "Eia!"

These works showed the quality of the women's voices to be quite good in the main, though the sopranos had a few moments of shrillness. In variations in dynamics—perhaps Miss Dessoff's first care—the singers were finely responsive. Their diction was strikingly uniform in German. Perhaps a better agreement between the soloists' Latin pronunciations might have been secured. All in all, this list was one of choice delights all too rare in New York—and particularly remarkable when provided with an organization of more or less amateur singers. R. M. K.

Eva Kay's Recital

Eva Kay, a young soprano who, if reports are true, has not yet quite caught up with her eighteenth birthday, gave a recital assisted by Albert Rosenthal, cellist, Thursday evening, April 14, in the Steinway Salon. Miss Kay deserves great credit for the way in which she handled a program that might well have taxed a singer of considerably more experience. She began with Mozart's "Porgi Amor," from "Marriage of Figaro," Handel's "Oh, Sleep, Why Dost Thou Leave Me?" from "Semele" and Arne's "Under the Greenwood Tree." A second group had in it Schumann's "Du bist wie eine Blume," and "Volksliedchen" and Mendelssohn's "Neue Liebe." There were songs in English by Margaret Ruthven Lang, Godard, Jensen, Ronald, Sinding, also the Waltz song from "Bohème" and a final group made up of Massenet's "Elégie," Nevin's "Oh! That We Two Were Maying" and Weil's "Spring Song."

Miss Kay's voice is a large one, espe-

cially satisfying in its lower and middle registers. Her high notes were not so successful. They were attained, many of them, with evident effort and rarely did the result justify the means. She has, however, learned a great deal of the art of singing in a surprisingly short time and her audience applauded her generously. Mr. Rosenthal displayed a fine appreciation of the capacity of his instrument in numbers by MacDowell, Sgambati and Popper. Rose Diamond played the accompaniments. M. F.

Louis Vierne's Farewell

Louis Vierne, titular organist of Notre Dame Cathedral, Paris, who made his first American appearance in the Wanamaker Auditorium, New York, last February, gave the closing recital of his first tour in the same auditorium on the afternoon of April 15, assisted by Madeleine Richepin, soprano.

Mr. Vierne began his program with Bach's "Cathedral" Fugue in E Minor, after which he was heard in two Bach Choral Preludes. Miss Richepin then sang the same composer's "Near to Thee." Mr. Vierne's second brace consisted of two César Franck numbers, a Cantabile and "Pièce Héroïque." Miss Richepin then sang "En Prière" by Fauré and Franck's "La Procession," and Mr. Vierne closed the program with an improvisation on "Stabat Mater" and "Vexilla Regis."

As at his former hearings, Mr. Vierne displayed complete mastery of the instrument and despite his affliction of total blindness, played with artistry which was both impressive and interesting. Miss Richepin's solos added much to an agreeable concert. J. A. H.

Maude H. Robertson's Début

Maude H. Robertson, billed as a mezzo-soprano, assisted by Enzo Sera-

fini, baritone, and Giuseppe Adami, violinist, was heard in a début recital in the Steinway Salon on the evening of April 15. Miss Robertson's numbers included songs by Tirindelli, de Curtis, Liszt, Brahms and Tosti. Mr. Serafini contributed numbers by Massenet and Carelli as well as two by unnamed composers. Mr. Adami played pieces by Martini, Ferrari, Mariani, Figuerido, Signorini and Pinto.

Miss Robertson's voice seems more a soprano than a mezzo in quality and she does not, as yet, seem to have it under perfect control, since there was an almost continuous tremolo and in forte passages she sang sharp. Her interpretative powers were not striking. The voice itself, however, is of pleasing natural quality. Mr. Serafini's singing had much to recommend it in the matter of volume and his voice proved a pleasant one. Mr. Adami, who was heard several days previously in the "Follia" concert played with pleasing tone and good technique. The accompanist was Pasquale Rubino. J. D.

Doris Canfield, Dancer

Doris Canfield, assisted by six of the Ruth Doing Dancers, gave a recital Sunday evening, April 17, at the Edyth Totten Theater. It was an interesting program, and one creditably executed. Chopin, Grieg, Satie, Ravel, Palmgren, Stcherbatcheff, Liszt, Emil Sauer, Paradies, Brahms, Amani, Skriabin, Beethoven and Montague Ring provided the music through the medium of Olga Mendoza, pianist. Miss Canfield herself did most of the dancing, but she had the assistance of two soloists—Rosaline Schlamdandt and Charlotte Metzler—and the entire ensemble came in for four of the numbers.

Miss Canfield has undeniable, if

[Continued on page 26]

McCORMACK EARNS LARGE SUM IN BENEFIT CONCERT

Holy Cross College Richer by \$20,000 From Easter Evening Event in Carnegie Hall

For the benefit of Holy Cross College of Worcester, Mass., which conferred upon him the degree of doctor of letters in 1917, John McCormack gave an Easter recital in Carnegie Hall on the evening of April 17, which is said to have netted some \$20,000 for the building fund of that institution. Besides an advance sale of about \$15,000 for seats and boxes, some of the latter going for as high as \$500, programs autographed by the singer and by Governor Smith were sold. Father Duffy acted as auctioneer. Several of the programs brought \$200 each and two were disposed of privately for \$1000.

Mr. McCormack's program included many of the popular songs which he had sung with such great success as well as classical works by Handel and Vinci, César Franck's "Panis Angelicus" and modern songs by Deems Taylor, Brahms, Messager, Bantock and Merikanto. Mr. McCormack was assisted by Jean Bedetti, cellist. Edwin Schneider was the accompanist, and George H. Gartlan played the organ.

Persis Cox Aids Bangor Milk Fund

BANGOR, ME., April 16.—Persis Cox, pianist, gave her services at a benefit performance for the annual public school Milk Fund, in the new Dorothy Memorial of the Universalist church. Her program included works of Couperin, Daquin, Beethoven, Chopin, John Ireland, Hopekirk and Debussy. The committee in charge of the musicale was Mrs. Rodney C. Warner, Agnes Bragg, Louise Sawyer, Anna Strickland, Huldah Doron, and Mrs. Reuel Kimball. Miss Cox gave a second recital the following morning. J. L. B.

Three Successive Seasons, Soloists with The New York Symphony Orchestra



PHYLLIS—MIRIAM—IRENE

"The Marmei Sisters, twentieth century embodiment of the Three Graces were seen at Carnegie Hall, in a program that was both varied and interesting. The art of Pantomime, which combined with a sense of the picturesque in pose and gesture and also the charm of unusual grace makes their entertainment one of pronounced attractiveness."

NEW YORK AMERICAN, Nov. 26, 1926.

"Three agile dancers, whose originality of invention never seems to tire. They have captured the spirit of the dance and make it shine in each of their representations. There was much applause for the delightful entertainment from a large and enthusiastic audience."

NEW YORK TIMES, February 27, 1927.

"Not since Pavlova's best or Isidora Duncan first came to Toronto, has this city had such pictures of beautiful dancing as that of the Marmei Sisters. They have never been rivalled in supreme imagination on a local stage."

TORONTO TELEGRAM, March 8th, 1927.

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and their MUSICAL ENSEMBLE
Present a Large and Varied Repertoire of
ORIGINAL DRAMA DANCES

"These three Marmeiins have now become an established institution in the field of dances and their work is always found to be well wrought in design, picturesque of costume and thoroughly entertaining. More than this, they do not stand still, but are able to show from year to year, an artistic growth of conception of their subjects. Prolonged applause from a large audience threatened to hold up the continuance of the program."

NEW YORK SUN, February 28, 1927.

Marmeiins Score Hit at Symphony Concert

"Miriam, Irene and Phyllis delighted a large audience at the Brooklyn Academy of Music yesterday afternoon with a program of interpretative dances. 'Machinery' a dance number inspired by a visit to the Ford Plant was greeted with great applause as soon as the curtain rose on the three metal clad figures in rhythmic motion."

BROOKLYN EAGLE.



"The Marmeiins are unique personalities and the Marmeiinsence crops out from the beginning to the end of their entertainment. The 'Ship,' as danced by Miriam with symbolic movement of perfect grace, depicted life as a sea voyage. 'Machinery,' the most remarkable and ultramodern thing in the realm of the dance symbolized the soullessness of the great modern factory."

NASHVILLE BANNER.

For Programme Description
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1451 Broadway
New York City



HAVANA ORCHESTRA PROVOKES PLEASURE

Classical Works Presented
with Artistic Effect
by Sanjuan

By Nena Benitez

HAVANA, April 11.—The Havana Philharmonic Orchestra gave its monthly concert before a very large audience in the National Theater on the morning of April 10. The Overture to "Le Nozze di Figaro" and Haydn's Symphony in G, Op. 88, were given for the first time, and were well received.

Other numbers splendidly played under the baton of Maestro Sanjuan, were Glinka's "Kamariskaia" and the Andante from the Quartet in D by Tchaikovsky.

The Prelude to "Lohengrin" and the "Ride of the Valkyries" closed the concert brilliantly.

Beethoven's centenary was duly observed here. On March 27 the program of the Philharmonic Orchestra contained the "Leonora" Overture, No. 3, the second movement from the "Eroica" Symphony, the Triple Concerto for violin, cello and piano. The soloists were Amadeo Roldan, Alberto Roldan and Eugene Helmer. Maria Rosa Cabrera de Kowalsky sang "Die Himmel rühmen des Ewigen Ehre" and "Adelaide," and the concert ended with part of the Fifth Symphony, beautifully played under Sanjuan's baton.

A centenary concert was given on March 26 by Hubert de Blanck at the Sala Espadero. Participating were Margot de Blanck, Dulce Maria Rojas, Isabel Elias, Teddy Risech, Margot de Rojas and Nena More.

Flora Mora, director and founder of the Granados Conservatory, gave Beethoven concerts on March 27 and April 3. Arminia Schutte, Maria Guitian and Margarita Mendoza were heartily applauded.

The Municipal Band of Havana gave an open-air Beethoven concert at the Malecon on March 30. Among the works played were the Overture to "Coriolanus," excerpts from "Fidelio," "Egmont" and the Funeral March from the Third Symphony.

The Chamber Music Orchestra, under the direction of Alberto Falcón, gave its second concert at the Sala Falcon. The program consisted of the "Jupiter" Symphony of Mozart, Grieg's "Peer Gynt" Suite, Brahms' "Hungarian" Dance, No. 6, a "Moment Musical" by Schubert and the Overture "Preziosa" by Weber.

Asuncion G. de Vieta, coloratura soprano, gave a song recital in the National Theater this afternoon before a large audience. Works by Bizet, Donizetti, Delibes, Thomas, Sanchez de Fuentes, Lecuona and Puccini figured on her program. Vicente Lanz was the accompanist and played a group by Chopin, Moszkowski and Brahms.

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"This for Remembrance" in Philadelphia



Leopold Stokowski Presents Five of the Curtis Institute Artist Pupils With Souvenir Watches. The Recipients Are, from Left to Right: Lois zu Putlitz, Shura Cherkassky, Jeanne Behrend, Iso Briselli and Lucie Stern

PHILADELPHIA, April 16.—Five of the youthful musicians of the Curtis Institute of Music are proud possessors of brand new wrist watches, each one inscribed with the owner's name. The gifts were made in accordance with the wish of Jules Mastbaum, founder of the Stanley Company of America, expressed just before his death. Mr. Mastbaum had attended a concert of the Stanley Music Club at which Shura Cherkassky, pianist, was soloist. So impressed was he with the boy's virtuosity that he bought him a watch, delaying the presentation, however, so that similar gifts

might be given to the other young artists at the end of the season. The other four who appeared as soloists with the Stanley Club Orchestra, under Artur Rodzinski, were Lucie Stern and Jeanne Behrend, both piano pupils of Josef Hofmann, and Iso Briselli and Lois zu Putlitz, violin pupils of Carl Flesch. All are between the ages of fourteen and seventeen. Shura Cherkassky, Lucie Stern and Iso Briselli are Russian born. Jeanne Behrend is a native of Philadelphia. Lois zu Putlitz comes from Los Angeles. The recent presentation was made by Leopold Stokowski, conductor of the Philadelphia Orchestra and musical advisor of the Stanley Club.

SYRACUSE HAILS SINGERS

Three Americans Heard With Enthusiasm Within Period of Four Days

SYRACUSE, N. Y., April 16.—Syracuse entertained three fine American singers within a four-day period. On April 6 Lawrence Tibbett gave a recital in the Temple Theater, for the Morning Musicals. Mr. Tibbett presented, in an artistic manner, a pleasing program.

The next evening, Richard Bonelli, baritone of the Chicago Civic Opera Company, and a former student of the College of Fine Arts at Syracuse University, closed a successful series of concerts given by the Mizpah Recital Commission. Mr. Bonelli was greeted by a large audience which gave him an ovation. His singing of "Eri tu," among other numbers, was masterly.

On the morning of April 9, Queena

Mario appeared with the Syracuse Symphony, singing "Depuis le jour," and, for an encore, "Trees" by Rasbach. Miss Mario was recalled many times. After the concert she was entertained at luncheon by Mr. and Mrs. Arthur Chase.

Lawrence Will Honor Preyer

LAWRENCE, KAN., April 16.—A "jubilee homecoming" will be celebrated on April 29 at the University of Kansas, in honor of Carl A. Preyer, associate dean of the School of Music. Plans call for a convocation, a reception and a banquet. Professor Preyer has been well known as a leading university figure for thirty-five years; and it is anticipated that a large representation from his former student-body will attend the celebration in his honor. Contributions to a purse to be presented are being received by a committee of which Eugene Christy is chairman, and Agnes Lapham, honorary chairman.

WASHINGTON GREETSS FAVORITE VOCALISTS

Rethberg and Tibbett Stand
at Head of Capital
Performers

By Dorothy DeMuth Watson

WASHINGTON, April 16.—A memorable matinée concert was given by Elisabeth Rethberg, soprano, and Lawrence Tibbett, baritone, on April 8 in Poli's Theater. The program began at half-past four, and although afternoon concerts usually end at six, this audience was loathe to leave at a quarter to seven!

Both artists sang superbly. The lieder of Mme. Rethberg were superb. And in English songs her diction was perfect. Mr. Tibbett sang with perfect diction also, and in an individual style. Max Jaffe was the accompanist for Mme. Rethberg, and Edward Harris accompanied Mr. Tibbett. The artists joined in a last number, a duet from "Aida." Katie Wilson-Greene was the local manager.

Marjorie Lowe, soprano, and Minna Niemann, pianist, with George H. Wilson as accompanist, gave an interesting program at the Arts Club on April 10. The list included music by Chopin, Schumann, Strauss, Rachmaninoff, Weckerlin, Fourdrain and Massenet. Miss Loewe, a newcomer to Washington, has a pleasing voice, and her diction is perfect. Miss Niemann plays with musical understanding, and with fine technic.

Helen Howison, soprano, and Charlotte Harriman, contralto, gave their second annual song recital in the Mayflower Hotel on April 12, before an audience which filled the auditorium. Both of these young local singers, pupils of Myron Whitney, are very popular in Washington. Miss Harriman has rich, deep tones. She used a group of lieder, and English songs. Miss Howison's songs were Italian and French. Miss Howison sings bergerettes delicately. The singers were accompanied by George H. Wilson.

John Prindle Scott, American composer, was featured in a program at the City Club on April 14. James Barr, young Washington tenor, a pupil of Paul Bleyden, sang several of Mr. Scott's songs, with the composer at the piano. Marian Drake Flanders, mezzo-soprano of New York, sang; and the de Sayn String Quartet, assisted by Sophocles Papas, guitarist, also appeared.

Quartet is Applauded in Denver

DENVER, April 16.—A concert replete with the highest artistic worth was given in the City Auditorium on April 6, when the New York String Quartet appeared under the management of Robert Slack. The program included the G Minor Quartet, Op. 74, of Haydn, short compositions by Grieg and Goossens, and the "Aus Meinem Leben," by Smetana. B. P.



Franz Pfau

New York American (Feb. 11, 1927):

Each is a sincere musician, with traits and talents of no mean order. Whether they played an exquisite sonata by Mozart, a noble sonata by Beethoven, or a flowery sonata by Saint-Saens, they made a definite impression of careful, conscientious, and commendable artistry.

New York Herald Tribune (Feb. 11, 1927):

... Proved a mutually sympathetic and well balanced sonata team, and gave musicianly interpretations ... Displayed technical skill and well calculated shading.

PFAU-SPIRO

Pianist

Violinist

SONATA ENSEMBLE



Raphael Spiro

New York World (Feb. 11, 1927):

... The artists presented this thoroughly musical program with tasteful discrimination to the apparent pleasure of numerous listeners.

Chicago Journal (Nov. 5, 1926):

Their playing together was faultless in spirit and in execution. Either would have proved his distinction as a soloist. Together ... they met the highest standard of ensemble playing.

Chicago American (Nov. 5, 1926):

I liked them so well that I wished I could have heard more.

Chicago Herald and Examiner (Nov. 5, 1926):

Their ensemble left nothing to be desired.

Chicago Daily News (Nov. 5, 1926):

Their playing together disclosed complete understanding of unity of purpose and intent.

Chicago Tribune (Nov. 5, 1926):

Successful almost beyond expectation.

Chicago Evening Post (Nov. 5, 1926):

They went into it without fear of the traditions. They had ideas on the subject and the courage to express them.

Martin Ross Concert Management: Kimball Hall, Chicago

Opera Season Ends With Ovations for Artists

"Gioconda" Rings Down Final Curtain at Performance Marked by Innumerable Recalls—Good Friday "Parsifal" Brings Largest Receipts of This Work's History—Final Week Also Includes "Aida," "Henchman," "Cavalleria," "Pagliacci," "Rigoletto" with "Giara," "Hoffmann," "Rosenkavalier" and "Gioconda"



WITH the melodramatic suicide of the self-sacrificing heroine of Ponchielli's "Gioconda," an eight-time favorite with operatic standees, the

Metropolitan closed its season of lyric drama Saturday night, after a span of twenty-four weeks, which began on Nov. 1. There was a final concert Sunday night, after which the company entrained for Atlanta.

Ovations for individual artists marked the concluding week, culminating in innumerable curtain calls at the final "Gioconda" performance. Rosa Ponselle, who had the distinction of singing the principal feminine rôle in both the opening and the closing operas, was the favorite of favorites, and seldom has sung more thrillingly than at this farewell. The "Suicidio" was superbly achieved. Dramatically, too, the American soprano was notably convincing.

The other women of the cast were Karin Branzell, as *Laura*, and Henriette Wakefield as *La Cieca*. While Mme. Branzell's vocal style has seemed better suited to Wagnerian works, she sang



Photo Matzene Bros.

Clarence Whitehill as "Amfortas"

the love music of the second act with much warmth and fullness of tone. Miss Wakefield was again successful with "Voce di Donna." Beniamino Gigli triumphed once more in the honeyed measures of "Cielo e Mar," which is perhaps the most successful aria in all his operatic repertoire, as the standees look upon it. Mario Basiola was a competent *Barnabà* and Ezio Pinza an impressive *Alvise*. Lesser characters were entrusted to Messrs. Reschiglian, Paltrenieri, D'Angelo and Malatesta. The ballet was the usual vision of delight. Tullio Serafin conducted and shared in the popular demonstrations of enthusiastic approval.

B. B.

The Only "Parsifal"

Few performances of Wagner's "Consecrational Festival Play" in recent seasons have had the spirit and the satisfactory delineation of the principal parts that characterized the season's only "Parsifal," on the afternoon of Good Friday. There was plain evidence of better rehearsing than at some past representations. To complement this,

the box-office reported the largest receipts of any "Parsifal" in the history of the work at the Metropolitan. All seats had been sold many days in advance, and late comers who wished to stand had to be refused admittance. So there was rejoicing among both the patrons and the patronized. Wagner, who led all composers in number of performances during the season, was given another of those tributes which have placed him in high disfavor with the young extremists. He has become too popular; they view him almost as they view Tchaikovsky, which is to say that they almost class him with Boccherini, or even Mendelssohn.

Yet of Friday's throng at the Metropolitan, it can fairly be assumed that a



Lauritz Melchior as "Parsifal"

very considerable number were under the impression that they were listening to a work by no means stale or outmoded, but one which required the utmost concentration to grasp. There was rapt and reverential attention. Sporadic handclapping at the end of the first Grail scene was silenced in a second. Relatively few early departures were noted and most of the throng remained seated for the final tableau, when the curtains parted again after they had closed on the last beatific chords of Wagner's symphonic epilogue, ending the work, as the Prelude began it, with the theme of the Eucharist.

Friday's cast included Lauritz Melchior in the name part, Nanny Larsen-Todsen as *Kundry*, Clarence Whitehill as *Amfortas* and Michael Bohnen as *Gurnemanz*, four artists who gave admirable delineations of the more important rôles. Gustav Schützendorf was *Klingsor*, William Gustafson the voice of *Titurel*, and in the lesser parts of Knights, Esquires, and Flower Maidens were Angelo Bada, Louis D'Angelo, Ellen Dalossy, Louise Hunter, George Meader, Max Altglass, Marcella Röseler, Grace Anthony, Edith Fleischer and Charlotte Ryan. Marion Telva was the *Voice* of the first Temple Scene.

Conductor Bodanzky began the afternoon with a curiously irregular and halting performance of the *Vorspiel*, but thereafter his orchestra improved steadily and was often on the heights of eloquence.

Melchior's *Parsifal* was again a depiction in careful conformity to the best traditions, and if it could have been a little less generous as to girth would have been a very admirable study on its dramatic side. Save for a little uncertainty in soft tones it was gratifyingly sung.

Mme. Larsen-Todsen's rich lower voice and her skill as an actress conspired to lift her *Kundry* to a satisfying level, if scarcely that of her *Isolde* or her *Brünnhilde* in "Götterdämmerung."

Whitehill's *Amfortas* was the same poignant characterization it has always been—as fine an impersonation as the Wagner dramas now possess. There were times, however, when the orchestra totally effaced his tone.

Bohnen, the benedick, made *Gurnemanz* very human and less tedious than he has been known to be. Many details of his acting were admirable and only a few were excessive. His singing, however, was filled with minor liberties that Richard the First might never have

pardoned, had he sat in Conductor Bodanzky's chair.

In most other respects the performance was a good one, with the usual allowances made for Flower Maidens whose seductiveness was in inverse ratio to their ability to sing, and Knights of the Grail more intent upon their ceremonials than the pitch. Urban's now rather sadly wrinkled scenery and Bodanzky's cryptic cuts were present for those inclined to controversy. O. T.

Johnson and Bohnen in "Aida"

The ninth performance of Verdi's "Aida" which put the work at the head of the list, numerically, was given on Monday night, proceedings being further notable on account of Edward Johnson's wearing of the costumes belonging to the late Enrico Caruso, which were given him recently by the late tenor's widow, and also by the fact that Michael Bohnen sang the rôle of *Amonasro* in New York for the first time.

With the best intention in the world, it cannot be said that *Radames* is one of Mr. Johnson's most striking characterizations, nor did the costumes add materially in making it so. Mr. Johnson ap-

proached the part, however, in a sincere, artistic spirit as he does everything he sings, and his work was appreciated by the audience.

Mr. Bohnen's *Amonasro* is, at present, one of the finest things he has done here, as well as one of the best expositions of the part in one's memory. What he will make of it when he begins to overload it with finical detail, remains to be seen. On Monday night, however, he sang the music with beautiful tone and intensely convincing expression. His acting was restrained and, consequently, most incisive. All in all, it was a high artistic achievement.

Maria Müller sang most of her part bent at an angle of forty-five degrees. Occasionally her work was effective, but she too, was not entirely in her element in the rôle of the Ethiopian Slave. Mme. Claussen repeated her familiar and disdainful *Amneris*, and Mr. Pinza sang superbly the music of *Ramfis*. Joseph Macpherson was the *King*, Alfio Tedesco the *Messenger*, and Charlotte Ryan the *High Priestess*. Tullio Serafin conducted. J. A. H.

[Continued on page 24]

"She sang with a voice of bell-toned clarity and beauty."—*New York Times*



Margaret
NORTHROP
Soprano

CANADIAN TOUR

Montreal

She possesses a beautiful voice of surprising power and sweetness. Some of the finest singing of the evening.—*Gazette*.

Toronto

(With Cleveland Orchestra)

Of the soloists, by far the best was Margaret Northrup. Her arias were models of beautiful restraint.—*Telegram*.

Ottawa

She has a soprano voice of very pure quality, of extensive compass, and exceptional flexibility, and uses it with consummate art. In addition she has not a few natural graces which served, if possible, to enhance the charm of her singing.—*Journal*.

NEW YORK RECITAL

March 31, 1927

Gifted with a voice of natural beauty and range, with refinement of style, and musical intelligence.—*N. Y. Times*.

Intelligence marked her singing, as did also refinement and taste. A large audience heard her sing and enjoyed her performance.—*N. Y. Sun*.

Management LOUDON CHARLTON

Carnegie Hall

New York

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NEW YORK, APRIL 23, 1927

ART AND SCIENCE

WHEN the two words, art and science, are brought into conjunction, the average reader immediately infers a contrast between the two, varying from simple opposition to active enmity. The mathematician, the physicist, the astronomer and the chemist are popularly supposed to be at cross purposes with the musician, the poet, the painter and the sculptor. This point of view is undoubtedly the result of two things: the predominance of materialistic philosophy in scientific thought during several generations, and the tremendous modifications of our social life brought about by the practical application of scientific theories. Science has come to be associated almost exclusively with material progress, and art with the cultural amenities of civilization.

When we review the history of science, however, with an eye for its æsthetic implications, we find that the scientist is actually an artist. The mind of the musician, elaborating a symphony from a few themes, has a common quality with the mind of the scientist, elaborating a theory from a few observed phenomena. Both deal with fundamental harmonic laws, and both use poetic imagination in the application of those laws. This æsthetic quality of the scientific mind has been discussed by J. W. N. Sullivan in *Aspects of Science*, recently published in this country by Alfred Knopf.

"The facts chosen by the man of science are those

that permit generalization," he writes. "For this reason they usually differ entirely from the facts of interest to historians. After selecting, in accordance with this principle, the facts which are to be examined, the next step consists in establishing relations between sets of these facts. The precise expression of these relations is called a law of nature, to use a somewhat old-fashioned terminology. If all the relations between certain sets of facts can be expressed in one general statement, that general statement is called a scientific theory.

"The ultimate aim of the scientific method is to create scientific theories. The scientific theory, however, usually introduces an element which has not been or cannot be directly observed. Its function is to co-ordinate known phenomena and to predict hitherto unobserved phenomena. The extent to which it does this is the measure of its success as a scientific theory, and, since the primary object of the scientific theory is to express the harmonies which are found to exist in nature, we see at once that these theories must have an æsthetic value. The measure of the success of a scientific theory is, in fact, a measure of its æsthetic value, since it is a measure of the extent to which it has introduced harmony in what was before chaos.

"Since facts without laws would be of no interest, and laws without theories would have, at most, a practical utility, we see that the motives which guide the scientific men are, from the beginning, manifestations of the æsthetic impulse. The reason why certain facts and not others interest the scientific man, the reason why he makes a choice, is because truth without beauty is as uninteresting to him as to any other artist. In the words of Poincaré: 'The savant does not study nature because it is useful; he studies it because he takes pleasure in it, and he takes pleasure in it because it is beautiful. If nature were not beautiful, it would not be worth the trouble of understanding, and life would not be worth the trouble of living.'

While Mr. Sullivan's entire collection of papers is stimulating, musicians will find particularly interesting his essay on *Mathematics and Music*. "It is true," he says, "that there is a sense in which Schopenhauer is right when he declares that music would exist even if the world did not. We can see what is meant if we compare the development of a 'dramatic' piece of music, such as the first movement of Beethoven's C minor symphony, with a great tragedy. The tragedy, as a condition of success, must make reference to our experience of life. The ostensible matter of the tragedy, the characters and incidents, must not violate our conception of reality, if they are to be accepted. The tragedy must be plausible.

"Such considerations obviously do not apply to music. It is meaningless to say that the development of a composition must satisfy our sense of probability. Yet there is a meaning in saying that its development seems either arbitrary or inevitable. The analogy that immediately presents itself is a chain of logical reasoning, as in the sustained development of a mathematical theorem. Such development is independent of all experience; the mind is obeying none but its own laws, and is paying no attention to any alien elements. And it is this characteristic of mathematics which seems responsible for the fascination the study possesses for its devotees.

"The analogy can be pressed more closely. There are elegant and inelegant mathematical demonstrations, those which merely 'command assent,' as Lord Rayleigh said, and those which provide a very high degree of æsthetic satisfaction. In these latter demonstrations the mind seems to be moving with more swiftness and freedom; the whole demonstration seems to flower in a natural and spontaneous way; we have the impression of inevitability. It is as if there were a mode of living natural to the human spirit, an unadapted life, a life free from the necessity of accommodating itself to the elements, so largely alien, of the actual world. Mathematics is the expression of this life so far as the intellect is concerned. Is it too much to say that music is a fuller embodiment of this free life?

"If we are to say this, we must acknowledge that more than the intellect is capable of this free life, that there is a logic of the emotions as well as of the mind. The situations of real life, like the resources of language, are probably too limited to afford correspondences to the immense variety of emotions expressible in music. The musician is as free as the non-Euclidean geometer to create worlds which have no objective counterpart."

Personalities



A Noted Musical Threesome

Sharing the pleasures of a voyage to Europe recently were several well-known musical personalities. Shown in the photograph are, from left to right, Josephine Lucchese, coloratura soprano; Ottorino Respighi, composer and conductor, and his wife, Elsa Respighi, soprano. The three artists, together with Ernst von Dohnanyi, pianist, appeared at the ship's concert. Mme. Lucchese and Mme. Respighi won prizes at the Bal Masqué held on the eve of landing. Mme. Lucchese made her début in Germany as *Rosina* in "The Barber of Seville" at Hagen in Westphalia with success, on April 1. In Berlin she will appear during May in the same opera, in "Don Pasquale," "Rigoletto" and Pergolesi's "La Serva Padrona."

Os-ke-non-ton—Far from cherishing any aversion to the stage, Os-ke-non-ton is said fairly to revel in the footlights' sheen. Having completed an American tour, and having recently been booked for fourteen future concerts, the Mohawk baritone will sail this month for Europe. He will again be featured in the production of "Hiawatha" by Coleridge-Taylor, to be staged for six weeks in Albert Hall, London. After this the Continent will be visited by the Indian singer.

Ruffo—Titta Ruffo, baritone, recently arrived in Paris with an offer to play the rôle of *Christopher Columbus* in a film play planned by an American company. While Mr. Ruffo has not definitely refused this offer, he said he would never permanently leave the opera for the screen. After a ten-day stay in Paris he will go to Rome, where, after a brief visit, he will make a concert tour in the Scandinavian countries. Mr. Ruffo plans to return to America for operatic engagements in the fall.

Volpe—Mr. and Mrs. Arnold Volpe, who are at present in Coral Gables, Fla., where Mr. Volpe is affiliated with the Conservatory of the University of Miami, as head of the violin department and director of the University Orchestra, celebrated their twenty-fifth wedding anniversary on April 15. Two hundred invitations were sent out for the reception, which was an outstanding social event. Mr. Volpe is also the conductor of the Greater Miami Symphony Society, which will begin its activities next fall.

Seeba—Mildred Seeba, the American soprano, who is completing her second year of study abroad as the winner of the Caruso Memorial Foundation prize, was presented with a gold medal on the occasion of her début as *Santuzza* in "Cavalleria Rusticana" at Perugia. The medal was given to Miss Seeba in the presence of the audience, amid loud acclaim from the audience. It was inscribed: "Ricordo Grande Successo, Morlacchi, Perugia, February, 1927." Miss Seeba expects to make her début in "Aida" soon. She will return to this country in July.

Léner—A visit to America next season is being projected by the members of the noted Léner Quartet. In Canada they will be the guests of the Hart House Quartet, which possesses several of the most important old instruments on this side of the Atlantic. Lovers of chamber music will be interested in the equipment of the Léner four. The violin of Mr. Léner is one of the well-known set of four instruments which Stradivarius made for the King of Spain. On the maker's death they passed into the possession of his son, who sold them. One of the other violins is still in Madrid, the 'cello is in America, and the viola is in the hands of a private collector. The second violin of the Quartet is an Amati, the viola is a Guarnerius and the 'cello is a Testori.

Point and Counterpoint

By Cantus Firmus, Jr.

If We Only Knew!



WHEN the curtain finally falls on the opy's last recalls, will the chairs within the Met solemnly remain all "stet"? Or will they (if we could see) dance about in prankish glee? Are they glad the season's o'er, with its usual gay furore? Or will they feel sad that now ceases all the vocal row? Will they miss the tall high C touched so neatly by Gigli? Will they wish Jeritza back? Will they long to hear the whack of stout palms together struck when some favorite is in luck?

If within the house we could study all those chairs of wood, mayhap we might ponder long on the fruitfulness of song. If the chairs could only speak (even though in treble squeak) we might hear a new opinion of a ruler and his minion. Then, just think! if draperies too would give us unbiased view of the singers and their art, perhaps comments might be tart. Or perhaps their praise would be couched in terms of ecstasy. What a pity we can't know at the end of every show what the furniture must think when the footlights finally blink their good-night and home we go. Ah! If we could only know.

Talkative

WE found such a sympathetic throb in the story told by Karl Kitchen in his column in the *Evening World* that we venture to retell it:

After an opera box party, the hostess on the way home asked one of her guests whether he'd like to go again on the following Wednesday. The guest asked what opera was to be given.

"Tosca," said his hostess brightly. "I'll be delighted to come," he reassured her, "I haven't heard you in that opera!"

Not to Be Taken Literally

"THIS auto is as good as new." "Do come again soon!" "Your daughter plays so beautifully!" —Toronto Star.

Dissonance

SHE (in the restaurant) "What marvellous jazz." He—"That's not jazz, dearest. The waiter just dropped a trayful of dishes."

Hardened Offender

JUDGE: "Where have I seen you before?" Prisoner: "I had the honor to direct the vocal studies of your daughter." Judge: "Fifteen years' hard labor!"

Decadent

UNDER the heading "Cops Quell Riot," Judge gives the following direful intelligence: "A noted musician

says that the Indians of Oklahoma enjoy the saxophone more than any other instrument. They certainly have traveled a long way from the pipe of peace."

Promising

"YES" said the French tenor to his impresario, "my voice was remarkable at birth."

"Indeed?" "Yes, I remember well the curé of the parish said on hearing me: 'Continue in this way, my child, and on the day of judgment you can play the rôle of the last trump!'"

Undue Haste

INDIGNANT father to his better half: "What! Teaching the child to dance the Charleston at her age? You might at least have waited till she was one year old!"

—Revue Pleyel.

Out of Key

TUNER (to servant)—"I was told to come to tune the piano."

Servant—"Well, while you're about it, you might just as well include Monsieur and Madame. They're in the midst of another little discord."

Cannibalistic

WE had a momentary accession of shudders when we read recently in a correspondent's convention report: "The chief event of the next day was a breakfast of past presidents."

Drastic

THE elderly gentleman who made a slip of the tongue and called a certain popular diversion "communist singing," as reported in an English contemporary, may not have been far from right.

Voluble

"MY word, Mrs. Smith is an awful talker!" "Well, you see she was vaccinated with a phonograph needle."

A CERTAIN physical instructor and a reducing specialist guarantees to alter any tenor in his weighs.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Alleluia" and "Hosanna"

Question Box Editor: Can you give me the exact meaning of the words "Alleluia" and "Hosanna?" "MISSA EST." Davenport, Iowa, April 15, 1927. "Alleluia" means "Praise Ye the Lord," and "Hosanna," means "Save, I Pray!"

Dividing the Violins

Question Box Editor: What is meant by "dividing the violins?" "AJAX." Butte, Mont., April 6, 1927. In orchestral music when the violin

choirs instead of playing in unison are divided into different sections, each of which has a separate part to play.

"Samson and Delilah"

Question Box Editor: When and where was Saint-Saëns' "Samson and Delilah" first sung in this country? G. R. E. New Orleans, April 16, 1927.

The work was first sung in this country in English in oratorio form under Walter Damrosch in Carnegie Hall, New York, March 25, 1892. The first stage performance was in New Orleans, Jan. 4, 1893. The first performance at the Metropolitan was on Feb. 8, 1895. The

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first stage performance in English in this country was at the Century Theater, New York, Nov. 11, 1913.

???

Violin Vibrato

Question Box Editor: I am not a violinist but I should like to know why violinists wiggle their left hand while playing. Is it necessary? H. H. H.

Philadelphia, April 16, 1927.

This is done in order to give quality to the tone which would otherwise be monotonous. The question of its being necessary is one upon which, we are told, violinists differ, but the practice is almost universal.

???

"La Reine de Chypre"

Question Box Editor: Who is the heroine of Halévy's opera, "La Reine de Chypre"? and where is "Chypre"? "SOPRANO." Savannah, Ga., April 15, 1927. She is Caterina Cornaro, who was queen of Cyprus toward the end of the Fifteenth Century. "Chypre" is the island of Cyprus.

???

About Chladni

Question Box Editor: Who was "Chladni" and what was his connection with music? WALTER PORTER. Galveston, Tex., April 14, 1927. Ernst Florens Friedrich Chladni was

born in Wittenberg in 1756, and died in Breslau in 1827. He has been called the father of modern Acoustics, in which science he made highly important investigations. He wrote numerous works on Acoustics, some of which were translated into French at the expense of the Emperor Napoleon.

???

The Zarzuela

Question Box Editor: What is a zarzuela? "IDA." Twin Falls, Idaho, April 14, 1927. A Zarzuela is a form of musical entertainment popular in Spain. They are generally one-act pieces, the plots and dialogue of a satirical nature interspersed with numerous songs and dances. Three are usually given each evening and the admission ticket is for one each, hence, the zarzuela theaters play to three audiences every evening.

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NOVELTIES INTRIGUE STOKOWSKI AUDIENCE

Simfonietta Also Presents
New Music at Salon
Concert

By H. T. Craven

PHILADELPHIA, April 17.—The Philadelphia Orchestra, Leopold Stokowski, conductor, was heard in the Academy of Music on April 16. The program was as follows:

Vorspiel, Excerpts from Act III and "Good Friday Spell," from "Parsifal" Wagner
Suite de Danses Antiques Iliashenko
Scherzo Sinfonico Rudolf Mengelberg
"La Grande Paque Russe," Rimsky-Korsakoff

Mr. Stokowski contributed nothing new to the announcement of his forthcoming year's leave of absence from the orchestra. He let his players speak for his interpretative art in a program that proved one of the most enjoyable of the season. After Varèse, the two novelties seemed tame enough. They were, however, distinctly meritorious and rank authentically among the most interesting new scores the season has produced.

A. S. Iliashenko, after a sojourn in Cyprus, has sought in his suite to suggest the atmosphere of ancient Hellenic music by the employment of Greek modes. The Slavic inheritance of this composer reduces to rather inconsequential effect the quality of classicism. The suite is thoroughly Russian in general flavor, somewhat suggestive at times of the dances from "Prince Igor." The instrumentation, modern without strident dissonances and startling radicalisms, is finely resourceful and there is an ample fund of melodic ideas.

The most striking feature of the work is the "Comic" Dance, with droll, whimsical effects of flutes, high woodwinds and irreverent horns. The score, originally written a ballet, given in Antwerp in the season of 1923-24, is divided into

a prelude, a "War" Dance, "Dance of the Veils," "Comic" Dance and "Bacchic" Dance. The number was received with great cordiality.

Mr. Mengelberg's Scherzo Sinfonico is a somewhat more profound work, rich in fantasy, with injections of deep poetic feeling. With certain modernizations, it is in the mood of Richard Strauss. The thematic material is firm and fresh in inspiration, and there are sweeping polyphonic effects which betray Mengelberg's fluent command of orchestral possibilities. The composer is a second cousin of Willem Mengelberg.

The orchestra gave exquisite interpretations of the "Parsifal" selections, notably the interlude marking the final return to the Grail Temple in Act Three. The "Grande Paque Russe" is a regular musical feature at Easter. The colorful score received a glowing and vigorous reading.

The program will be repeated at a matinée concert tomorrow, postponed from Good Friday.

The Philadelphia Simfonietta gave a delightful concert last evening in the Penn Athletic Club. The organization consists of eighteen members of the Philadelphia Orchestra, directed by Fabien Koussevitzky. Assisting artists for this occasion were W. M. Kincaid, flute; and Benjamin Podemski, percussion.

A charming performance was given of Bach's B Minor Suite for flute and strings, and there was an equally attractive presentation of Mozart's "Eine Kleine Nachtmusik." The novelty, a distinctly worthwhile score, was by Edgar L. Bainton, the gifted English composer. It consisted of a suite in three movements divided into a Pavane for strings, an Idyll for flute and strings and a Bacchanale in five-four time, for strings and tambourine. The work, which is highly effective, was admirably played.

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Spartanburg Prepares for
Spring Festival

SPARTANBURG, S. C., April 16.—The 1927 Spartanburg Music Festival will be held from May 4 to 6. Preparations are going forward under the direction of Frederick W. Wodell. The chorus of 300 rehearses twice a week. The children's chorus of 500 is being trained for an afternoon program by Mrs. B. L. Blackwell. D. G. SPENCER.

LONGER OPERA LIST
FOR PHILADELPHIANSMetropolitan Will Give
Twenty-one Performances Next Season

By H. T. Craven

PHILADELPHIA, April 16.—The Metropolitan Opera Company will give twenty-one performances in Philadelphia next year, or one more than the number heard in this year's series.

Giulio Gatti-Casazza has dusted off the score of "Mignon" with distinct advantage to the operatic repertoire. This opéra-comique—it is virtually in that category—was brilliantly presented at the Academy of Music by the Metropolitan Company on April 12. It had been about fifteen years since the melodious old work had been offered in this city.

A crowded house included full attendance in the stockholders' seats, which often present a barren appearance when modern operas are presented, and was aroused to extraordinary enthusiasm by the superior performance, dramatically and vocally, of Lucrezia Bori as the delightful waif.

There was commendable balance and cohesion in the production. Marion Talley proved a charming *Philine*. Beniamino Gigli was a notably good *Wilhelm*. Léon Rothier was cast as the improbable *Lothario*; Angelo Bada was the *Laerte*; James Wolfe, the *Jarno*; Ellen Dalossy, a winsome *Frederic*; and Louis D'Angelo, the *Antonio*. The Gypsy dances, headed by Ruth Page, were effective. Attractive staging and a sympathetic reading of the score by Louis Hasselmans rounded out a satisfactory finale to the season.

HONOLULU CONCERT DRAWS DESPITE STORMY WEATHER

Increasing Artistry Shown by Orchestra in Standard Program—Concert is Given for MacDowell Colony

HONOLULU, April 1.—The Honolulu Symphony, Rex Dunn conducting, gave a popular program on March 23 in the Princess Theater. The concert was well attended, despite the most severe storm in ten years. Mr. Dunn and his players showed increased power and coordination in music by Massenet, Dvorak, Borodin, Smetana, Rimsky-Korsakoff and Elgar.

A contribution to the observance of MacDowell Week was made by a MacDowell evening at the Blessing vocal studios. About a dozen singers sang MacDowell songs, and the students made a contribution to the Peterborough Colony, through the National Federation of Music Clubs.

Roxana Weihe of the Hawaii Conservatory, presented Tokiko Katsuki, a talented Japanese piano student, in a début recital in Mission Memorial Hall. Miss Katsuki showed a high degree of technical facility in works by Beethoven, Bach, Chopin, Rachmaninoff, Poldini and Palmgren.

Rehearsals are actively under way by

BRILLIANT EVENTS
FEATURED AT CURTISDe Gogorza and Vengerova
Heard—Philadelphia
Club Elects

By W. R. Murphy

PHILADELPHIA, APRIL 16.—Two brilliant recitals were a feature of the Curtis Institute's week. On Wednesday evening Emilio de Gogorza gave the fifteenth of the series by faculty members. His polished art, so distinguished for finesse of nuance, and his beauty of tone were consistently displayed throughout a program that included *Mephistopheles' Serenade* from "The Damnation of Faust," Debussy's setting of three ballades by Francois Villon, several new songs by French and Spanish composers, and a group of Hispanic folk-songs.

The fourteenth concert of the series was given on Tuesday evening by Isabelle Vengerova of the piano faculty. She played, with admirable technical and interpretative capacities, a group of standard smaller numbers, and, as the high points of her program, the D Major Sonata of Beethoven and the B Flat Minor Sonata of Glazounoff.

The Matinée Musical Club has elected Mrs. Benjamin F. Maschal president to succeed Mrs. Samuel Williams Cooper, who has just concluded a brilliant administration of two terms. Mrs. Maschal, as vice-president, has been influential in the numerous activities of the organization and has done much excellent work. Associated with her will be Mrs. William Gross, first vice-president; Mrs. Edward Philip Lynch, second vice-president; Mrs. Lee Heyser, secretary, and the following directors: Mrs. Cooper, Mrs. Mary Armstrong, Mrs. Richard Davis, Mrs. Alfred Gray, Mrs. William H. Hubbard, Mrs. Henry Gordon Thunder and Mrs. Charles H. Newcomb.

At the election meeting an admirable program was given by Walter Mills, baritone; Hilda Reiter, coloratura soprano; Elsie Tucker, pianist, and Helen Berlin, violinist. Mr. Mills was especially good in the Mana Zucca "Nichavo" and Damosch's "Mandalay." Miss Berlin, who was the winner of both the State and the district awards in the young musicians' competition held under the auspices of the Federation of Music Clubs, gave well a group of standard works. Mrs. Reiter, a skilful singer of florid numbers, received applause, and Miss Tucker was well received after a spirited performance of the Twelfth "Hungarian" Rhapsody of Liszt.

HONOLULU CONCERT DRAWS DESPITE STORMY WEATHER

a group of from forty to seventy Honolulu singers for performances of Rossini's "Stabat Mater" on April 11 and 12 in the Princess Theater under the auspices of the Consolidated Music Company. Joaquin Wanrell, head of the Honolulu Italian School of Singing, is training the singers. C. F. GESSLER.

Henry Clancy Sings for New Bedford Teachers

NEW BEDFORD, MASS., April 16.—A concert was given by Henry Clancy, tenor, with Maud Marceau Power as accompanist, for the entertainment of the Teachers' Association in the High School Auditorium on April 5. Mr. Clancy made an excellent impression. Artistic interpretations and unusual command of effects characterized his singing. The program included "Ah, Leve Toi, Soleil" from "Roméo et Juliette," Handel's "Where E'er You Walk" and songs of Schubert, Donaudy, Rachmaninoff, Manney and Schneider. An Irish group was especially well received.

TOLEDO, OHIO.—The Monday Musicale program for April was a lecture-recital on Tchaikovsky, given at the Toledo Club by Helen Wright Wilmington.



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Anthony F. Paganucci Discusses Essentials of Leader's Art—How Some Great Masters of the Bâton Have Begun Careers as Players—On the Difficulties of Obtaining Sufficient Rehearsals in American Operatic Performances

ANTHONY F. PAGANUCCI, who recently conducted a special performance of "Gioconda" at the Academy of Music, Brooklyn, in which Pasquale Amato, the baritone formerly of the Metropolitan, made his first appearance in opera in this country for several years, is one of the younger conductors who has been successful in his operatic and orchestral conducting. Of Italian parentage, Mr. Paganucci was born in this country, but spent a number of years in study in Italy and other European countries. In addition to the attention he has given to conducting, he has found time to compose and from his prolific pen have come not only songs and piano pieces, but symphonic works, including a poem, "Invocation," which was played at a Sunday night concert at the Metropolitan Opera House, and he recently completed a new operetta which may be produced next fall.

Discussing the subject of instruction in the art of conducting, Mr. Paganucci expressed the belief, in a talk with a MUSICAL AMERICA representative recently, that no amount of instruction would necessarily produce a good conductor.

"A man may be grounded in scientific knowledge of music and may be thoroughly instructed as to the mechanical operations of conducting," said Mr. Paganucci, "but unless he possesses the instinct, an inborn quality, he will not likely rise above routine work with the bâton. It is an interesting fact that many, if not all of the great operatic conductors, have been orchestral players prior to becoming leaders. Toscanini was a second 'cellist in an orchestra in Buenos Aires. The first time he ever conducted an important orchestra was when he was forced to take the conductor's stand owing to illness of the regular conductor. Bottesini, one of the greatest conductors Italy has ever produced, was a contra-bass player.

The Recent Spotlight

"It has only been in recent years that the spotlight has been turned on the conductor. Interesting examples of this have been seen in the large number of 'guest' conductors, who have directed leading orchestras in this country. With the increase in attention given to conductors, it is only natural that more thought has been given constantly to the question of the study of conducting.

"There has never seemed to be any direct connection between an ability to conduct and talent as a composer. Mascagni, however, was always very successful in conducting his own compositions. On the other hand, when Puccini, great composer that he was, was urged to conduct the first performance at La Scala of 'Madama Butterfly,' he was unable to do so. He did conduct the first part of the first act in the dress rehearsal and then saying that it was impossible for him to go through with the opera, he turned the director's chair over to the regular Scala conductor."

The first time Mr. Paganucci ever conducted an operatic performance was at Lucca, Italy, at a production of "The Merry Widow." This was during the time when he was pursuing his musical studies at the Musicale Pacini. After that he conducted various operatic performances in other Italian cities. In this country Mr. Paganucci has conducted performances of "Aida," "Travi-



Anthony F. Paganucci

ata," "Othello," "Gioconda" and other operas at the Academy of Music, Brooklyn, and at the Manhattan Opera House, New York.

Question of Rehearsals

"The greatest difficulty with which a conductor of opera in this country is confronted," said Mr. Paganucci, "and I refer, of course, to operatic performances other than those at the Metropolitan and Chicago opera houses, is the impossibility of securing adequate rehearsals of both the orchestra and the cast.

"The reason for this is that, in most instances, promoters of these operatic performances in various parts of this country are not supplied with funds sufficient to pay the men in the orchestra in accordance with the rules laid down by the musicians' unions as applied to rehearsals. Again and again I have conducted performances without any rehearsal whatever, except possibly privately with some of the artists who appeared, when on occasions I played the piano accompaniment for them myself. This places the conductor at a great disadvantage in endeavoring to produce the proper artistic results.

"Of course in Italy and most other European countries, no such conditions exist, because the orchestra men understand that they are required to play in rehearsal as long as the director desires. As the love of opera increases in this country, and it is increasing as we all know, I look forward to the time when there will be ample financial resources with which to overcome this situation among the smaller companies throughout the country."

Asked for an expression as to which gave most joy, composing or conducting, Mr. Paganucci said that he succeeded in gaining a thrill out of both.

"I think," continued Mr. Paganucci, "that adversity is one of the best things which may come to a young composer. History shows that such a condition invariably spurs the composer on to produce something worthwhile. Giordano wrote 'Chenier' and 'Fedora' when he was a poor, struggling young man with hardly money enough to keep him alive. Later he married a banker's daughter in Milan and 'lived happily ever afterward' but he never wrote another thing that was worthwhile. Mascagni wrote his 'Cavalleria' when he was a poor bandmaster in Cirignola.

"That the composers in this country need encouragement, goes without saying. Not only do they need financial encouragement but also the inspiration which comes from having their works produced. The prize offered by MUSICAL AMERICA for a symphonic work is one of the finest things which has been done for some time. The large number of manuscripts submitted shows the tremendous interest taken by American composers in this magnificent offer."

Vancouver Pupils Are Heard in Recitals

VANCOUVER, April 16.—Dorothy Notzel presented the following pupils in recital: Peggy Smart, June Duncan, Harold Hutchinson, Ruby Stuart, Ruth Mimms, Margaret Parsons, Harold Jeffery, Margaret Muir, Shirley Fraser, Bunty Crawshaw, Elizabeth Nelson, Margaret Beaumont and Norine Greenwood. Pupils of Elsa Disney, appearing in recital were Verna Stark, Helen Hopkins, Arline Hunter, Phyllis Harold, Maude Grinder, Alice McKinley, Thyrza Paddy, Kathleen Duncan, Pearl McLaughlin and Mae Murray. Junior pupils of Randal W. Glover who gave a recital were Margaret Black, Kathleen McCord, Dorothy Higgs, Margaret O'Brien, Elinor Sutherland, Margaret McCord, Patricia Madison, Margaret Higgs, Beth Lockhart, Margaret Glover, George Glover, Frank Hurford, Paul Townsend and Gerald Scribbins. Violin and vocal pupils of Mr. and Mrs. Holroyd Paul gave a recital. Participants included Frances Dutton, Kathleen Walker, Mary McLeod, Addie Swales, Jessie McDonald, Lauris Bailey, Mildred Puce, Douglas Stewart, May Abrey, Janice Bridgeman, and James Richardson. Florence McCleery presented the following pupils in recital: Lorraine Lee, Roderick Lee, Douglas Lee, Bertram Lee, Clifford McCay, June Mathieson, Verna Mathieson, Aileen Mann, Vera Richards, May Campbell, Kathleen McAdam and Dorothy Barge. A. W. L.

Galli-Curci Sings in Denver

DENVER, April 16.—Amelita Galli-Curci closed the Robert Slack Concert Series with a song recital in the Auditorium on April 11. This concert will long be remembered for the union of consummate technic and musical feeling that Mme. Galli-Curci displayed. The assisting artists were Homer Samuels, pianist and accompanist, and Manuel Berenguer, flutist. B. P.

Fund for Melbourne Orchestra Opened with \$50,000 Gift

MELBOURNE, AUSTRALIA, March 18.—James Dyer, the president of the British Music Society, Melbourne branch, has given \$50,000 toward the foundation of a permanent orchestra for Melbourne. Mrs. Dyer is an enthusiastic worker for music, and has collected a substantial fund for the British Music Society in Melbourne, of which she is the founder and director.

RACHMANINOFF IS HEARD BY VANCOUVER MUSICIANS

Gilbert and Sullivan Operas Given By D'Oyly Carte Company—Clubs Sponsor Programs

VANCOUVER, April 16.—The appearance of Sergei Rachmaninoff in a recent piano recital was an event of outstanding interest. Lily J. Laverock was the local manager.

The D'Oyly Carte Company from England has been presenting Gilbert and Sullivan operas to capacity houses. The list included "The Gondoliers," "The Mikado," "Yeoman of the Guard" and "H. M. S. Pinafore."

A recital was recently given in Christ Church by Louis Vienne. The assisting artist was Madeline Richepin, soprano.

The following took part in a program arranged by Vancouver Woman's Musical Club; Margaret A. MacKenzie, Rhena Marshall, Dorothy Haddon, Freda Setter, Mabel Setter, Ernest Caldwell and Phyllis Pickles Bentham.

Taking part in advanced students' recitals arranged by this club have been Stanley Bailey, Hazel Gunn, Grace Couling, Grace Parkinson, May Stacey, Ruth Bowes, Elaine Crane, Jack Emerson, Shirley Swartz, Mildred Puce, Gloria Wilton, James Macdonald Richardson, Helen Swaisland, Leonard Hayman, Grace Couling, Beth Grubbe, Patricia Coltart, Aaron Stanevitch, Gladys Harvey and the Wesley Church Junior Choir, with C. E. Findlater as conductor.

The first public appearance of the Vancouver Orpheus Choir was very successful. Assisting artists were Walter Wright and Arthur Lloyd. The conductor is Andrew Milne.

The fifth evening recital of the Philharmonic Club included numbers by Dorothy Newman, Anna Olsen, Florence Mackenzie, Margaret Eccles, Ruth M. Jones, Richard Staunton, Dorothy Denison, Kathleen Strathern, J. D. A. Tripp, Charles E. Shaw, Mrs. Fred Deeley, Ira Swartz, J. W. Petch, Mrs. W. E. Green, Kenneth Ross, Grace Hastings Dresser, Fred W. Dyke.

The Philharmonic students' program included items by Gertrude Stewart, Peter Whiteham, Dorothy Lear, Mrs. Paisley Benn, Dorothy Notzel, Amy Woods, Jessie McLeod, Georgina McKinnon, Babs Coulthard, Pat Flattery, Dorothy Flattery, Isobel Switzer, Madame Clare Sumner, Dorothy Wylie and Winifred Ney. A. WINIFRED LEE.

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Metropolitan's Week of Opera

[Continued from page 19]

"The King's Henchman"

For the final performance of "The King's Henchman," the sixth in point of numbers, the cast was the same as at former representations in spite of the fact that Mario Chamlee had been billed to appear in the name-part. Mr. Chamlee was indisposed and Edward Johnson substituted in his original rôle of Aethelwold. Florence Easton again sang Aelfrida, Lawrence Tibbett, Aedgar and William Gustafson, Maccus. Merle Alcock was Ase, Louis D'Angelo, Ordgar, and George Meader the Archbishop of Canterbury. The host of smaller rôles were assumed by Messrs. Gabor, Bloch, Altglass, Cehanovsky, Macpherson, Picco, Wolfe, Ananian and Vajda, and Meses. Wakefield, Anthony, Lerch, Flexer, Egner and Bonetti. Tullio Serafin conducted. J. M.

"Cavalleria" and "Pagliacci"

The last performance of the season of "Cavalleria Rusticana" and "Pagliacci" was enlivened by the presence of Rosa Ponselle, as Santuzza, returning to the company for two performances before setting out upon tour with it. Miss Ponselle, in superb voice, gave a fine dramatic performance and was greeted with salvos of applause. She was ably seconded in the opera by Ina Bourskaya and Minnie Egner, and Armand Tokatyan, who sang exceedingly well as Turiddu, and Millo Picco.

Queen Mario and Giovanni Martinelli shared honors in the leading parts in "Pagliacci"; the latter also returned for a brace of performances. Other rôles were capably filled by Mario Basiola, Angelo Bada and George Cehanovsky. Vincenzo Bellezza conducted both operas. J. A. H.

Miss Talley in First Rôle

For her final appearance at the Metropolitan this season, Marion Talley returned to the rôle in which she made her New York debut, that of Gilda in "Rigoletto." Her girlish impersonation

and very pretty singing of "Caro Nome" again delighted her admirers. Beniamino Gigli sang the Duke with a success that brought him before the curtain several times alone. The audience plainly desired to pay similar tribute to Giuseppe De Luca, whose singing of the name part was again a finely artistic achievement, but he seemed determined that Miss Talley should have the honors. Others in the cast were Marion Telva, Louise Lerch, Grace Anthony, Adamo Didur, Louis D'Angelo, Millo Picco, Giordano Paltrinieri and Vincenzo Reschiglian. Mr. Bellezza conducted.

Casella's ballet, "La Giara," preceded the Verdi opera, with Mr. Serafin conducting and principal parts danced by Rosina Galli and Messrs. Berger, Bonfiglio and Angelo. Alfio Tedesco contributed the tenor solo. B. B.

"Les Contes d'Hoffmann"

"Les Contes d'Hoffmann" was repeated on the evening of April 15 with Louis Hasselmans as master of musical ceremonies. Armand Tokatyan was cast as the affectionate poet, and the three objects of Hoffmann's admiration were successively portrayed by Nina Morgana, Mary Lewis and Lucrezia Bori. The performance moved smoothly, if not with as much sparkle as was possible. It is always a pleasure to hear a voice as resonant as Mr. Tokatyan's. Miss Morgana provided sufficient amusement as Olympia, Miss Lewis sang Giulietta's measures gracefully, and Miss Bori won an ovation that was rightfully hers for the artistry of her work in the rôle of Antonia. The cast was completed by Kathleen Howard, Adamo Didur, Lawrence Tibbett, Léon Rothier, Paolo Ananian, George Cehanovsky, James Wolfe, Louis D'Angelo, Giordano Paltrinieri, Max Altglass, William Gustafson, Millo Picco and Henriette Wakefield. D. B.

A Matinée "Rosenkavalier"

The final matinée of the season on Saturday night, brought Strauss' "Rosenkavalier" for the fourth time since its revival last month. As before, Florence Easton sang the Marschallin; Michael Bohnen, Baron Ochs, and Maria Müller, Octavian. Gustav Schützendorf was Faninal and Editha Fleischer, Sophie. The remaining rôles were sung by Meses. Anthony, Howard, Lerch, Flexer, Bonetti, Ryan and Leweck, and Messrs. Bada, Wolfe, Altglass, Ditello, Gustafson, Meader, Tedesco, Agnini, Burgstaller and Lipparini. Mr. Bodanzky conducted. D. L. L.

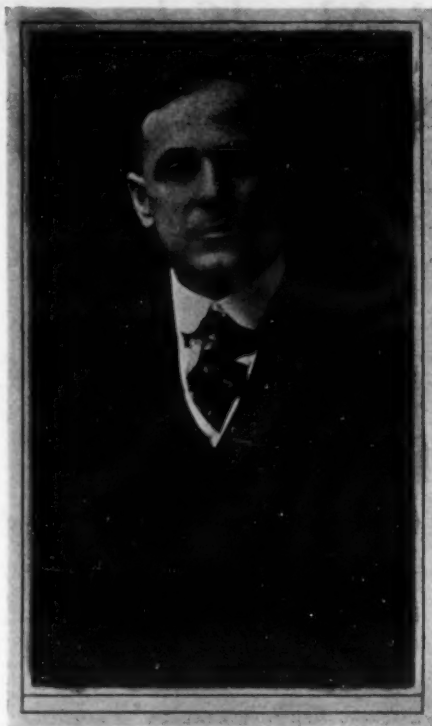
Last Sunday Concert

Contrary to custom and because Baltimore and not Atlanta happened to be the first stop on the Metropolitan's itinerary, the last Sunday night concert was given with the full orchestra. Three of the singers listed were unable to appear. Editha Fleischer substituted for Ellen Dalossy and later for Maria Müller, singing arias from "Figaro" and "Carmen." Alfio Tedesco instead of Armand Tokatyan sang the love duet from "Roméo et Juliette" with Thalia Sabanieva.

The orchestra, under Giuseppe Bamboschek, began with the "Mignon" overture. Mr. Tedesco sang "Una furtiva lagrima" from "Elisir d'Amore," Nina Morgana gave the Mad Scene from "Hamlet," and Mario Basiola the Cavatina from "The Barber of Seville" and Ezio Pinza "Otu Palermo" from "I Vespri Siciliani." Special applause was allotted to Michael Bohnen for the "Wahn" monologue from the third act of "Meistersinger" and to Marion Talley for the "Ah! non Credea" from "La Sonnambula." The orchestra played Grieg's "Lyric Suite." Elda Vettori, Marion Telva, Vittorio Fullin and Mario Basiola gave the last scene of "Trovatore" and the season ended on the optimistic note of Strauss' "Blue Danube." E. A.

Florida State College Gives Concerts

TALLAHASSEE, FLA., April 16.—Etta Robertson, soprano, gave a faculty recital in Florida State College for Women on April 11. Her interpretations were scholarly and artistic. Gladys Storrs was an artist in her accompaniments. The Florida State College Glee Club gave its sixteenth annual concert on April 12. Jeanne Munselle Campbell is the leader. Soloists were Virginia Bisant, Lorena Eaddy, Cora Mae Hunter, Lily McDonald and Evelyn Hill. Gladys Storrs was the accompanist.



Daniel A. Hirschler, Who Directed the Emporia Festival

Pittsfield Symphony Ends Season

PITTSFIELD, April 16.—The Pittsfield Symphony Society, Ulysse Buhler, conductor, gave its final concert of the season on Sunday afternoon, April 10, in the Colonial Theater. The program contained a Ballet Suite by Gluck, a Berceuse and Praeludium by Jaernefelt, the "Siegfried Idyll" and the Overture to "Der Freischütz." Thomas Ring, a member of the orchestra, distinguished himself as violin soloist, playing the "Symphonie Espagnole" of Lalo. The entire program was well played and enthusiastically received. E. McC.

ASHLAND, WIS.—The second annual six weeks' summer session of the school of music of Northland College will be held from June 21 to July 29, Stacy L. Green, director, has announced. G. S.

EMPORIA FESTIVAL BRINGS FINE MUSIC

Thirteenth Annual Series Is Outstanding in Works Given

By Kenneth W. Davidson

EMPORIA, KAN., April 16.—In presenting Bach's "God's Time Is Best," Rossini's "Stabat Mater" and Grieg's "Olaf Trygvasson" in one evening's performance at the thirteenth annual spring music festival, it is believed that Daniel A. Hirschler, dean of the School of Music at the College of Emporia, accomplished what had never before been attempted in the West.

The festival was held from April 10 to 12. Presenting the three works mentioned were the College of Emporia Vesper Chorus of 100; Mrs. Raymond Havens, contralto; Genevieve-Rice Cowden, soprano; Russell Rizer, tenor; Oscar Hederstrom, bass, and the Kansas City Little Symphony.

The Vesper Chorus, one of the oldest musical organizations in Kansas, sang "Messiah" at the opening of the festival, when hundreds were turned away.

The Kansas City Little Symphony, N. De Rubertis conducting, presented a program of Russian, Norwegian, Italian and American music to 1000 school children on the afternoon of April 11.

The third program, also by the Little Symphony, contained the Overture "In Bohemia," Hadley; the Symphony No. 3, in F, by Dvorak; the "Fantasie Farandole" of Dubois; Notturmo, Op. 70, No. 1, by Martucci; "Dance of the Comedians," Sametana; and an excerpt from Charpentier's "Impressions of Italy." Mrs. Havens sang "Adieu Forêts" from "Joan of Arc," by Tchaikovsky.

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"Süssmayer" in Van
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ST. PAUL APPLAUDS TCHAIKOVSKY MUSIC

Minneapolis Symphony Ends Series with Stirring Program

By Florence L. C. Briggs

ST. PAUL, April 6.—The season of concerts by the Minneapolis Symphony has closed. Tchaikovsky's Fourth Symphony was chosen by Henri Verbrugghen, conductor, for the finale. A large audience applauded very heartily. De Lamar's Symphony No. 2 failed to arouse the same enthusiasm, but two excerpts from Rimsky-Korsakoff's "Tsar Saltan"—"The Lament of the Banished Tsarita" and "The Flight of the Bumble Bee"—met with warm response. The remaining orchestral number was the Overture to "The Bartered Bride."

Richard Crooks was the tenor soloist. His numbers were "Una furtiva lagrima" from "L'Elisir d'Amore," "Sound an Alarm" from "Judas Maccabaeus," and the Prize Song from "Die Meistersinger." Encores were Lohengrin's Narrative and "Le Rêve" from "Manon." A fine voice, and a discriminating dramatic style were observed.

Ella Richards, pianist, and Peter Lisowsky, violinist, provided an evening of chamber music at the University Club, giving Beethoven's "Kreutzer" Sonata and a sonata by Fauré.

The third and last of "trio evenings" directed by Mrs. Maximilian Dick at the University Club afforded an opportunity for hearing Maximilian Dick, violinist, Engelbert Roentgen, cellist, and Malcolm McMillan, pianist. They gave Beethoven's Trio, No. 5, Op. 70, and that of Saint-Saëns in F, Op. 18. Mrs. Dick and Mr. McMillan played Richard Strauss' Sonata for cello and piano.

Toronto Symphony Concludes Series

TORONTO, CAN., April 16.—The tenth and last concert of the Toronto Symphony's annual series drew a crowd of nearly 2500 persons to Massey Hall, with Anton Rovinsky of New York as the piano soloist in Grieg's A Minor Concerto. Mr. Rovinsky has been re-engaged by the Toronto Symphony for next season, when he will open the annual series with the Brahms D Minor Concerto.

Connecticut Choral Club Gives First Annual Concert

HARTFORD, VT., April 16.—The first annual concert of the Connecticut Mutual Choral Club was given in the auditorium of the new building under

the direction of Benjamin W. Loveland, with a chorus of fifty-four voices. The guest soloist was Louis J. Fink, violinist of New York. Other soloists were Gertrude Adams, soprano, and Harold N. Chandler, baritone. The officers of club are: Norman E. Reynolds, president; Leila M. Brewer, vice-president; Earl M. Smith, secretary and treasurer, and Saul L. Yeager, librarian. W. E. C.

LINCOLN GREET'S CHOIR

St. Olaf Singers Attract Many From Surrounding Points

LINCOLN, NEB., April 16.—An outstanding event was the concert given in St. Paul's Methodist Church on April 15 by the St. Olaf Choir, under the local direction of H. Sundermann. The house had been sold out for nearly two weeks, and many parties of 100 or more came from surrounding towns. The Choir, under the notable direction of F. Melius Christiansen, sang in a peculiarly satisfying manner, and added substantially to the admiration always given it in Lincoln.

The first of several Holy Week choral concerts is announced to be given in St. Paul's Auditorium on the afternoon of April 17 by the Male Chorus of the Chamber of Commerce, assisted by the Ladies' Chorus, and directed by H. O. Ferguson, director of music in the city schools. Edith B. Ross, organist, and Charles Pierpont, pianist, are to assist. The work to be sung is "Olivet to Calvary" by Maunder.

Grace Methodist Episcopal Festival Chorus, under the direction of Herbert Gray, and assisted by a string orchestra, will sing "The Seven Last Words" by Dubois, on April 17. More than 100 musicians will participate. Mrs. Charles Fleming is the organist.

HAZEL G. KINSELLA.

Toronto Singers Give Opera for Hospital

TORONTO, April 18.—A pleasing presentation of "Don Pasquale" was given in Foresters Hall on April 6 by singers from the Carboni Studio. The cast included Jean Hesson, W. R. Curry, Austin Deneau and Joseph McDonald. Signor Carboni conducted. The opera was given in aid of the Hospital for Consumptive Children. W. J. B.

Dobkin Gives Recital in Birmingham

BIRMINGHAM, ALA., April 16.—Dmitry Dobkin, tenor and director of the Brooklyn Free Concerts, gave a recital on March 29, in the Y. M. H. A. Auditorium, assisted by Ferdinand Dunkley, piano soloist and accompanist. Mr. Dobkin's fine voice was equally effective in Italian arias, Russian, Yiddish and English songs.

Fifteen-Year-Old Boy Is Appointed Church Organist

MANCHESTER, VT., April 16.—Collins Driggs, fifteen years old, has been appointed organist of the North Methodist Church. He is expected to begin his duties the first Sunday in May. Collins is a pupil of E. Marion Dorward, acting organist of the church. W. E. C.

WOODMONT, CONN.—The choir of the Woodmont Union Chapel gave its second annual concert in the chapel recently. Emma Bishop is organist and director; Dorothy Paul, soprano; Helen Bernell, contralto; David McKenzie, tenor, and Frank Graham, bass.

OMAHA'S ORCHESTRA REENGAGES LEADER

Chorus Appears at Notable Concert Under Baton of Harmati

By Margaret Graham Ames

OMAHA, NEB., April 16.—With the closing of the Omaha Symphony season on April 7 came the announcement that Sandor Harmati has been engaged as conductor for another year. The closing

concert was most artistic and enjoyable. The orchestra played beautifully; and Mr. Disbrow, a resident baritone, sang effectively in the "Boris" excerpt.

Mr. Harmati had a hearty greeting at the last of this season's concerts for school children given on the morning of April 8. Over 300 were in the audience. Corinne Paulsen Thorsen, pianist, played the Concerto in F Major by Saint-Saëns with the orchestra and was stormed with applause. Juliet McCune, supervisor of music in the public schools, pronounced the season a decided success. She looks forward to a similar season in 1927-28.

Omaha Welcomes Lincoln Choir

OMAHA, NEB., April 16.—It was a pleasure to welcome again "the Lincoln A Cappella Choir" which sang in the First Presbyterian Church on a recent afternoon with Louise Shaddock Zabriske, organist, as the assisting artist. A well chosen miscellany of devotional numbers was sung from memory with fine effect, under the discriminating leadership of John M. Rosborough.

M. G. A.

Portland Club Visits Corvallis

CORVALLIS, ORE., April 16.—The Apollo Club of Portland, led by W. H. Boyer, was enthusiastically received at its first appearance here recently. Incidental solos were sung by Arthur Johnson, George Anderson, W. H. Hollenstead, Scott Milne and R. L. Crane. May Van Dyke was the accompanist. J. F.

Walter Gieseeking Visits Oberlin

OVERLIN, OHIO, April 16.—Walter Gieseeking was heard in a piano recital at the Oberlin Conservatory on March 22. He was given an enthusiastic reception. His program included the "English" Suite in D Minor of Bach, the Fantasia in C by Schumann, numbers by Debussy and Ravel. G. O. L.

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Sandor Harmati, Reengaged as Conductor of
the Omaha Symphony

ing concert was given in the City Auditorium before a capacity audience. The program follows:

Overture "Leonore," No. 3 Beethoven
Fifth Symphony
Polovetzian Dances and Chorus from
"Prince Igor" Borodin
Coronation Scene from "Boris
Godounoff" Moussorgsky
Soloist—Harry Diabrow
March and Chorus from "Tannhäuser,"
Wagner

This was a memorable occasion for more reasons than one. The Beethoven numbers were included as a final observance of his centenary, and a feature of the program was the presence of a chorus of 250. There was cause for satisfaction in the fact that the business and professional women's division of the Chamber of Commerce has so success-

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[Continued from page 17]

scarcely superlative talent. Her ideas are not new. Neither are her methods of expression. But she has confidence and an enthusiasm for every mood which the audience seemed to find contagious.

M. F.

International Composers' Guild

With Artur Rodzinski conducting in place of Leopold Stokowski, the International Composers' Guild gave the third and last concert of its sixth season on the evening of April 17 in Aeolian Hall. On the program were Alban Berg's Concerto for violin, piano and thirteen wind instruments (first time in America), Carlos Salzedo's Concerto for harp and seven wind instruments (first performance), Igor Stravinsky's Octet for wind instruments and Edgar Varèse's "Intégrales" for eleven wind instruments and percussion. Mr. Salzedo, Joseph Achron, violinist, and Oscar Ziegler, pianist, were the soloists appearing with an ensemble composed of members of the Philadelphia Orchestra.

Alban Berg's "Kammerkonzert" is, according to the program notes of Julius Mattfeld, "one of several musical testimonials tendered to Arnold Schönberg by his pupils and followers in celebration of his fiftieth anniversary on Sept. 13, 1924." It is woven of three themes containing the German musical vowels, contained in the names of Arnold Schönberg, Anton Webern and Alban Berg: A-D-S-C-H-B-E-G, A-E-B-E and A-B-A-B-E-G, in which S is E Flat, H is B natural and B is B Flat. It is written in one continuous movement divided into three parts: a "Thema scherzoso con variazione," an "Adagio" and a "Rondo rhythmico."

The entire work is based on the number three and its multiples. The three themes contain eighteen notes; fifteen players are required; the first division contains 240 measures, the second 240 measures and the third 480 measures—a total of 960 measures, all sums being divisible by three.

As an exercise in mathematical ingenuity, the work deserves a prize; as a series of intricate contrapuntal patterns, it is exceedingly clever; as music, it is empty, ugly and tiresome. Entirely devoid of emotional content, it illustrates the utter aridity of music reduced to pure logic. During its performance, one was interested only in the skill of the players, particularly in the virtuosity of Mr. Ziegler.

Mr. Salzedo's Concerto, on the other hand, proved to be poetically significant, aesthetically arresting and a meritorious contribution to the literature of the harp, although none but the technically

expert will be able to play it. In its three movements, he has utilized every device of tone-tint and timbre known to previous harpists, and many which he has himself discovered and perfected.

After an intricate prelude for harp alone, the concerto proceeds through a vivacious "Allegro," a "Nocturne" with Debussyan affiliations, and a final movement embodying four dance forms: menuet, farandole, pavane and gaillarde. In the last movement, the composer experimented successfully with writing the menuet, farandole and pavane in five-four time, while retaining the rhythmic motion of the dances. The work as a whole abounds in imaginative poesy, in nimble wit and in beautiful and unusual tone-effects. It was appreciatively received by the auditors, who recalled Mr. Salzedo repeatedly.

Both the Octet of Stravinsky and Mr. Varèse's "Intégrales" were heard in New York two years ago, the former having been conducted by the composer on Jan. 25, 1925, and the latter by Leopold Stokowski at the International Composers' Guild concert on March 1 of the same year. The readings by Mr. Rodzinski, admirable as they were for directorial acumen and precision, added nothing to the musical stature of the works.

Mr. Varèse, present among the box-holders, was singled out for acclamations, which persisted until the conductor picked up the bâton again. The greater part of the audience remained for the repetition of the strepitant and percussive score. R. C. B. B.

Indianapolis Two-Piano Recital Aids Clubs' "Children's Crusade"

INDIANAPOLIS, IND., April 16.—Bomar Cramer of the Indiana College of Music and Fine Arts, and Willard MacGregor of the Metropolitan School of Music, gave a splendid two-piano recital in the new National Guard Armory for the benefit of the "Children's Crusade," under the sponsorship of the National Federation of Music Clubs. Keen interest manifested in the first two-piano work of these gifted musicians. They gave music by Rachmaninoff, Schumann, Mozart-Busoni, Carl Beecher, Templeton Strong, Arensky and Gershwin. The committee arranging the recital were Grace Watson Duckwall, Neele A. Shedd, Sarah W. Goodman, and Eva Louise Schurmann. About \$600 was realized for the permanent endowment of the Peterborough Colony. The Indianapolis Matinée Musicale, the Harmonie Club and the Junior Music Club of the Indiana College of Music and Fine Arts have made individual contributions to the "Children's Crusade."

Des Moines Officers Are Elected

DES MOINES, April 16.—At the annual meeting of the Des Moines Civic Music Association the following officers were elected: Holmes Cowper, president; John Halloran, vice-president; Mrs. H. B. Hextel, recording secretary; A. J. Burton, secretary; Mrs. C. E. Brenton, treasurer; Genevieve Wheat-Baal, program chairman; Chester M. Jones, business manager. H. C.

Sinfonia Trio Plays in Des Moines

DES MOINES, April 16.—The Sinfonia Trio, composed of Paul Stoye, piano; Arcule Sheasby, violin, and Franz Kuschan, cello, gave a Beethoven program last week in the Drake University Auditorium under the direction of the Sinfonia Fraternity. H. C.

WATERLOO, IOWA.—Sophie Braslau, contralto, and her accompanist, Louise Lindner Erdel, were recently guests of the latter's parents, Mr. and Mrs. C. C. Lindner.



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EVELYN BERCKMAN'S tone poem for orchestra, based on Lord Dunsany's "Return of Song" will have its première under Howard Hanson in Rochester on April 29. The compositions of Miss Berckman, who is a pupil of Lazare Saminsky and Alexander Lambert, have been heard in New York at concerts of the League of Composers and the Sunday Symphony Society. The Rochester program will feature works of American composers.

Cincinnati Conservatory Students Give Program

CINCINNATI, April 16.—The orchestra of the Cincinnati Conservatory was heard in an ambitious program on the evening of April 13 at the Conservatory Concert Hall. This was the fourth of the concerts this season. The program was divided between the orchestra and the Conservatory chorus. Rudolph Thomas, teacher of opera and composition, conducted the orchestra. Those appearing were Leo Polskee, Corinne K. Foreman, Outram Hodgkinson, Harry Nolte and Howard Fuldner.

Cleveland Players Visit Cedar Falls

CEDAR FALLS, IOWA, April 16.—The Cleveland Orchestra gave two concerts at Iowa State Teachers' College. Nikolai Sokoloff conducted in the evening and Arthur Shenhard in the afternoon. Beethoven's "Eroica" Symphony, Debussy's "Prelude to the Afternoon of a Faun" and Schellin's "A Victory Ball" were among the works played. B. C.

Genoa Has Project for Opera on Shipboard

GENOA, April 1.—Opera performances on a special theater built in a steamboat are among the novel plans recently announced by a local company. The little nautical theater is to be designed to hold 1500 auditors. The plan is designed to facilitate transportation by the opera company from port to port, giving performances at each place visited.

CONCERTS IN NASHVILLE

Orchestral and Other Events Are Heard Under Auspicious Conditions

NASHVILLE, TENN., April 16.—On March 24 the annual concert of Ward-Belmont Orchestra was given in War Memorial Auditorium. Kenneth Rose, head of the violin department, is a conductor of ability, and presented an artistic program of works by Mozart, Saint-Saëns, Luigini, Tchaikovsky. Louis Mertens was the violin soloist.

Dmitry Dobkin, Russian operatic tenor, appeared on March 30 in the Eskind Auditorium at the Y. M. H. A. He was well received and gave a program of Russian, Hebrew, Yiddish, English and Italian songs. Mrs. George T. Colyar was an excellent accompanist. Lawrence Goodman, head of piano department at Ward-Belmont, gave charming solos.

Mrs. T. Graham Hall, chairman of the music department of the Centennial Club, presented Thurlow Lieurance, assisted by his wife, Edna Woolley Lieurance, in a concert of his compositions. This concert was given in the Hillsboro Theater on March 30.

As the sixth entertainment of the season, the Nashville Symphony Society presented the Marmes in drama dances in War Memorial Auditorium on April 1 and 2. Collaborating were forty players from the Nashville Symphony, with Lamar Stringfield of New York, as special conductor for the Marmes.

Herbert Witherspoon and his wife, Florence Hinkle, were guests of honor at a luncheon at the Centennial Club. Under the auspices of the music department, of which Mrs. T. Graham Hall is chairman, Mr. Witherspoon lectured on "Ethics of the Musical Profession," and "Music Is Vital to Education." Mrs. W. A. Bryan was in charge.

MRS. J. A. WANDS.

CHICAGO.—Lucille Stevenson, soprano, sang recently at the annual doll festival held at the Japanese Y. W. C. A.

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TAYLOR SUITE AGAIN PLEASES CHICAGOANS

Stock Forces End Tuesday Series with Varied Program

By Farnsworth Wright

CHICAGO, April 17.—The delightful whimsicalities of Deems Taylor's "Through the Looking Glass" were the highlights of the Chicago Symphony's concert on Tuesday afternoon in Orchestra Hall, the last concert of this series. Frederick Stock and his musicians romped through the Suite as if they enjoyed every moment of it. The lovely absurdities of the section devoted to "Looking-glass Insects"—the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, the Bread-and-butter-fly—were effectively set forth, and the dying moans of the Jabberwock were so mirthfully portrayed by young Mr. Fox on the bassoon that he had to take a bow on his own account!

Mr. Stock showed his versatility by turning from a dynamic reading of Schubert's Symphony, No. 10, in C Major, to the Taylor Suite, and giving a superlative performance of each. The Schubert work was impressive in Mr. Stock's swift-moving reading of the score, leaping from delicacy to strength with no loss of beauty in either.

The concert began with Florent Schmitt's fanfare, "The Camp of Pompey," from incidental music to "Antony and Cleopatra," and closed with Sibelius' "Finlandia."

Leo Sowerby's "Medieval Poem" for organ and orchestra was given a superb performance by the orchestra at its regular Friday afternoon concert, with the composer at the organ.

Beginning with the "Good Friday"

"St. Matthew Passion" Given in Bangor Church

BANGOR, ME., April 16.—One of the most notable achievements in the annals of Bangor's music was the presentation of Bach's "St. Matthew Passion" for the first time in this city in St. John's Episcopal Church. Elizabeth Tuck, organizer of the Bach Choir, which was augmented by members of the Bangor Festival Chorus and the Ladies Choral Society, conducted. The Rev. John Furrer read the dialogues as recitatives. Soloists were Mrs. Clifford Patch, Carrie O. Newman, Olive Smythe, Mrs. Willard Peck, Mildred Foss, Dr. Charles A. Metcalf and Allan R. Kaycock. Teresa Tuck Thurston was at the piano and Robert W. White at the organ.

JUNE L. BRIGHT.

music from "Parsifal," the program included Brahms' Variations on a Theme by Haydn and ended with Respighi's "Pines of Rome."

M. Martinson, violinist of the orchestra, appeared as soloist at the last popular concert of the season on Thursday night, playing Hubay's "Gypsy" Fantasy with such dash and vigor that the audience insisted on an encore. The program included several numbers from recent "regular" concerts: Schumann's First Symphony, De Lamar's "The Betrothal," Elgar's "Pomp and Circumstance," and three movements from "Through the Looking-glass."

Beethoven Music Featured in Oberlin

OBERLIN, OHIO, April 16.—During the week devoted to the celebration of the Beethoven centennial, chapel exercises at Oberlin College brought the String Quartet, Op. 18, No. 5; the Trio, Op. 17, No. 2, for piano, 'cello and violin; the Fifth Symphony and the "Coriolanus" Overture. The Conservatory Orchestra played under the direction of Maurice Kessler. Lois Beeler, soprano, sang, Pi Kappa Lambda, an honorary musical society, installed its eighth chapter at Oberlin Conservatory on April 5. Admission to membership depends on scholastic standing. The following members of this year's graduating class of Oberlin Conservatory have given recitals: Grace Krick, Genene Noble and Grace Good, pianists; Edith Keach, violinist, and Edna Bowles, 'cellist.

GEORGE O. LILICH.

Ashland Pupils Win Awards

ASHLAND, WIS., April 18. — June Schjonberg, of the Ninth Avenue Public School won the gold medal here for perfectly naming every composition and composer in the annual music memory contest conducted by the Wednesday Music Club. Mrs. Lew Andersen was in charge of the contest. Marjorie Wright of Ellis School won the silver medal, and Dorothy Grehn of Beaser, a season ticket to the Wednesday Music Club activities.

V. B. S.

America-Trained Artist Finds Example in Opera Career of Cyrena Van Gordon

(Portrait on Front Page)

CHICAGO, April 16.—The theory that Europe is necessary to the American singer who wishes to succeed in opera could not be better refuted than in the career of Cyrena Van Gordon of the Chicago Civic Opera, who has never sung abroad.

Mme. Van Gordon was born in Camden, Ohio, and in her childhood became a capable pianist. When her remarkable mezzo-contralto voice was discovered, she studied with Louise Dotti in Cincinnati. Mme. Dotti was her only vocal instructor. After six months of study, Mme. Van Gordon stepped into the Chicago Opera Company, making her debut as *Amneris*, under the sponsorship of that shrewd judge of operatic talent, Cleofonte Campanini.

Mme. Van Gordon's system of work, which is extremely well ordered, has served her to excellent advantage. She holds that the voice should be spared as much as possible during the routine necessary to public appearance. Therefore she studies silently a great deal, always making careful note of the symphonic background and vocal ensemble in which her own rôle is set, and having a perfect mental picture of her part, both musically and histrionically, before taking up actual rehearsal. She insists on being business-like in preparing rôles.

Languages in Opera

While she has sung frequently in performances given in English—she created the rôle of *Papauzin* in Hadley's "Azora," and has even sung *Brünnhilde* in English, as well as in German, at the Auditorium—Mme. Van Gordon insists that since operas are usually given in

other languages, it is foolish to stay away from them because one has not a knowledge of French or Italian.

"If a man doesn't understand the language being sung," she says, "let him listen to voices as he would to instruments, and perceive the emotions independently of words."

That this young singer's success was not due merely to good fortune may be guessed from the number of diverse rôles she has mastered during her career at the Auditorium. The scope of her attainments is illustrated by the fact that she has sung both *Ortrud* in "Lohengrin" and *Brünnhilde* in "Die Walküre," within a short space of time. While she has been brilliantly identified with the rôle of *Brünnhilde*, in Chicago, Mme. Van Gordon has sung other Wagnerian rôles with distinction, including the *Erda*, *Fricka*, *Brangäne*, *Venus* and *Kundry*. Even in Italian opera she has not confined herself to contralto and mezzo-soprano rôles, for she has made a deep impression as *Elena* in Boito's "Mefistofele," in addition to her performances as *Azucena*, *Laura* in "La Gioconda," *Eboli* in "Don Carlos," *Ulrica* in "The Masked Ball" and *Carmela* in "The Jewels of the Madonna."

She also created the leading mezzo-soprano rôle in the Chicago première of Puccini's "Suor Angelica." Her French rôles include *Dalila*, the *Queen* in "Hamlet," and *Herodias* in "Hérodiade." She has also been heard as *Marina* in "Boris Godounoff."

Sang for Clemenceau

At one of the Chicago performances of "The Snow Maiden," in which she was the *Spring Fairy*, Mme. Van Gordon was chosen to sing the Marseillaise, in honor of Clemenceau, who attended the Auditorium on his Chicago visit.



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GORIN

Pianist

Three Recent Appearances:

—NEW YORK—

Feminine pianists are coming to the fore. To the list must now be added Katharine Gorin, whose 70-odd minutes at the piano last night solaced musical enthusiasts in Town Hall. Miss Gorin has a legato the peer of any current touch save Gleesing's. It made her Brahms last night four pieces of delightful wonderment.—World.

—BOSTON—

She possesses a smooth technique and a capable understanding of pianistic niceties. A smooth legato graces her playing, as does a resonantly firm tone. She is at her best in full-voiced, characterful passages. That she also knows how to engage in musical fireworks was shown in the Dohnanyi Capriccio, which gave the program a final and very pleasant flicker.—Christian Science Monitor.

—CLEVELAND—

Miss Gorin is a notable technician. In fact she has earned a place among those pianists of the elect whose keyboard mastery is taken for granted. She also is a musician of high degree. A player of rare individuality, she also is a sensitive and understanding interpreter. Her touch is pliant, round, resonant, musical in quality.—Plain Dealer.

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SURVEY OF EUROPEAN ACTIVITIES

New Paris Volume Shows Debussy as Music Critic

Collection of Essays Which Composer in Later Life Contributed to Several Parisian Papers Is Issued—Intimate Glimpses Afforded of His Points of View on Writers and Art Problems

PARIS, April 2.—“The ideas of Claude Debussy, the French Musician” is the title of a new book which has recently appeared in Paris. The author is Léon Vallas, a well-known French music critic, who was editor of the *Revue Française de Musique* in the years 1903-14 and the *Nouvelle Revue Musicale* in 1920-25. He is the organizer of the very popular weekly concerts of the “Musique Vivante” in Paris.

As is known, Debussy did not like publicity. As he confessed himself, he did not mind what people said about his music. He quietly worked his way with no view to propaganda. However, when he was middle-aged, he often expressed his musical opinions. He started late as a music critic. When nearly forty, in 1901, he accepted an invitation to review concerts and events in the lyric theaters for the *Revue Blanche*.

He wrote eight articles for this magazine, very little known. In 1903 he became a contributor to *Gil Blas*, another French magazine; from 1903 to 1912 he wrote some articles for different Parisian papers. From 1912 to 1914 he was contributor to the *S. I. M. Revue* and wrote eleven articles for it. Some of his articles were published in the book entitled “Monsieur Croche antidilettante,” which was prepared by Debussy himself and was published after his death in 1915 in a very limited number of copies (550).

The book of Mr. Vallas is the first to deal with the ideas and commentaries of Debussy and is based on all the articles which Debussy wrote in his life. From this point of view the book affords particular interest to all musicians and worshippers of the great French composer. When reading this fascinating book, one is made aware that Debussy's ideas do not interest only musical historians, but all musicians and music-lovers, as they are not of the past, but often quite up-to-date.

Love for Nature

The two chief features in Debussy's art are his great love for music and his love for nature. He wrote in 1903: “A work of art will always remain mysterious, that is to say—it will be impossible to find out exactly how it is done. We must preserve this particular magic belonging to music. Its very essence is more susceptible to contain magic than any other art.” He said also: “I love music so that I cannot speak of it without passion. Those who love art passionately are desperate lovers, and besides it will perhaps never be known how womanly music is, which probably accounts for frequent chastity with men of musical genius.”

Debussy gave a very fine and original definition of music: “Music is a kind of mysterious mathematics, the elements of which participate of the infinite. It is music which creates the motion of the water, the play of the curves of the changing breezes; there is nothing more musical than a sunset.” He says later on: “Music in its essence is free. Some people want first to adhere to rules: I will produce only what I hear . . .” He



Claude Debussy

thought music was not made to reproduce Nature more or less, but to express the mysterious concordances between Nature and imagination.

Debussy once said: “Art is the finest of lies; and though artists try to incorporate life in its daily scenery, we must wish art to remain a lie for fear of its becoming a utilitarian thing, as sad as a factory!” We might apply this to some modern composers, who do their best to make music utilitarian.

The following idea of Debussy is also

quite up-to-date: “Composers try too much to write, they make music for paper only, whereas it should be made for the ears! We think too much of the musical writing, of the formula and the ‘métier.’” And again: “As a general rule, every time that an artist thinks of complicating a form or a feeling it simply means that he does not know what to say.”

Estimates of Composers

Very interesting are the opinions of Debussy on other composers. Among French composers his preference went to Couperin and Rameau: “Couperin and Rameau—they are the genuine French composers! French music—it is transparency, elegance, simple and natural declamation; French music wishes first of all to give pleasure! . . .” He did not like the music of Berlioz: “Berlioz is an exception, a monster. He is not a musician; he gives an illusion of music with proceedings borrowed from literature and painting. I do not consider him a typical French composer.”

He completely disliked Saint-Saëns. He approved only the “Danse Macabre,” about which he said: “The play of the rhythm and the tone has a curious vivacity, and Mr. Saint-Saëns gave in this work hope of becoming a very great musician.”

He rather liked César Franck: “When he commences well, you can be sure it will be all right, but sometimes he is at pains to find what he wishes to express.”

Debussy worshipped Chopin and Bach.

Bologna Holds Exposition of Modern Music

BOLOGNA, April 9.—The Exposition of Italian Music of the Twentieth Century, which has been planned by a group of modern Italian musicians, with the commendation of Premier Mussolini, is being held here from March 31 to April 12. A feature of the exposition is a series of four symphonic and one choral concert at the Comunale. Modern chamber music is being given in three programs at the Bologna Conservatory.

“Chopin's music is the most beautiful ever written,” he often used to say. “In Bach's music—it is not the character of the melody which stirs you, but its curve; more often than not, our emotion is solicited by the parallel movement of some lines, the collision of which is fortuitous or unanimous.”

Disliked “Pastoral”

Debussy did not like the “Pastoral” Symphony of Beethoven, because of the imitative character of the music: “Beethoven in this Symphony is answerable for an epoch when one saw Nature through books . . . It can be seen in the storm which belongs to this Symphony, where the terror of human beings and things is draped in the folds of a romantic mantle, while a not too serious thunder is rolling . . .” About Beethoven's pianoforte sonatas he said: “They are, especially the last ones, badly

[Continued on next page]

“Bathyllus”, Dance-Drama of Rome, Given in Cologne

Stylistic Production Wins Favorable Comment at Opera—Score by Fleck Proves Melodic, Rather Than Original—Braunfels Mass Has First Hearing—New Opera by Unger, “The Magic Glove,” Heard in Gladbach

COLOGNE, April 2.—The première of a new dance-drama, “Bathyllus,” by Fritz Fleck, was given at the Cologne Opera recently with considerable success. Interest was lent the event by the fact that the composer is a prominent music critic of this city. He also wrote the scenario, but this was somewhat rearranged for the production by the general intendant, Remond.

The story is of two rival dancers of Imperial Rome, *Bathyllus* and *Pylades*. The former is celebrated in history as the first to bring the art of pantomime to Rome. His dancing enthralled the *Empress Julia*, daughter of Caesar Augustus, and wife of *Agrippa*. As the action proceeds, both artists dance before the court. *Agrippa*, enraged by his spouse's delight with *Bathyllus*' art, commands the latter to drink poisoned wine. The hero dances until Death claims him, and in his final struggles manages to strike down the perfidious *Pylades*, who has handed the cup to him. *Julia*, weeping over his body, is led away by her husband in royal pomp. Among other famous figures who pass through the drama is the original patron saint, *Maecenas*.

The score is symphonic in scope, cast in a fairly conservative style with regular periods and marked by a natural aptitude for warm and expressive melody. Apart from some unusual wind

instrument effects in scoring, the composer has not sought for marked originality, though he introduces a piano and oboe d'amore. His music is well adapted to the dance, as the rhythms are not unusually complicated. This is the third dance-pantomime which Fleck has composed. He is known here also for a number of songs. Kurt Schröder conducted the work with much care and effect. The composer was called out a dozen times.

The production was scenically good. Iril Gadescow, the ballet master, danced the title rôle very ably. There was an attempt to imitate the dancing style of the ancients, despite the fact that this was not wholly successful in expressing modern conceptions. The other principal parts were assigned to Zeiller as *Pylades* and Rose Sinitsch as *Julia*.

The première of a new Grand Mass by Walter Braunfels was a recent event in the tenth of the Gürzenich concerts here. Hermann Abendroth was an excellent interpreter. The orchestra was assisted by a solo quartet, a children's chorus, mixed chorus, and organ. This work had a careful contrasting of the various parts, and shows throughout the finely-conceived and musicianly spirit of the composer. There is a somewhat modern adaptation of polyphonic effects, the “Credo” being particularly effective, with its passing of the theme between various units of the choir. The score is striking in its general poetic spirit. The task of performing it was not light, and its accomplishment reflected credit on the conductor and the participants. The reception was very warm, the composer receiving a strong ovation.

“Magic Glove” Given

BERLIN, April 1.—The première of a new fairy-tale opera, “The Magic Glove” by Hermann Unger, was given in the Municipal Theater at Gladbach, on a double bill with Lortzing's “The Opera



Walter Braunfels, Whose New Mass Recently Had Its Première in Cologne

Rehearsal.” The action of the work is very slender, and no genuine interest is aroused in the hero's adventures.

The three scenes tell the story of the little tailor *Zwirn*, who is very impractical but has inflated ideas as to what he could accomplish if given the chance. A *Sorcerer*, overhearing this complaint, bestows upon him a magic glove. But the little tailor's natural incompetence asserts itself with such startling results that the *Sorcerer* is forced to remove him from this sphere and place him in the position of *Chief Tailor* of his magic kingdom in the sky.

Unger has a reputation in Germany as a symphonic composer. In this opera he has hardly lived up to it. His attempt to be sure, was that of giving a parodistic and not-deeply-felt quality to his music. But, apart from some effective dances in the second scene and the praiseworthy working-up of the finale, the score has more of promise than of accomplishment. Fritz Zaun conducted, and Jürgens designed the original stage setting. The reception was cordial.

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Vienna's Festival Closes After Stirring Days

Musical and Governmental Notables of World Paid Honors to Beethoven in Unique Series—Musicological Congress Is Concluded by Well-Known Scientists of Many Countries

VIENNA, April 1.—Beethoven is being celebrated everywhere in the world now, but Vienna had an especial festival, in a sense a central celebration by all mankind amid the scenes where this genius was active. And this celebration was also a little of an obeisance by all the world before the musical city, Vienna—which still rightly enjoys its special prestige and made it more certain by its Beethoven festival.

The preparations extended over some time. More than a year ago the seventy-year-old and highly honored professor of musical science at Vienna University, Guido Adler, called together the various committees and laid his plans before them. Subsequently the Republic of Austria decided to make the festival an official event and to invite formally all the countries of the world. Most of them accepted and sent special representatives, or—as in the case of the United States—notification their diplomats to represent them. Great throngs of strangers came here, and one heard in the Opera and the concert halls almost more English and French spoken than German.

The International Musico-Historical Congress, which took place at the same time, under Guido Adler's presidency, attracted persons from everywhere. One could almost say that Vienna in the recently ended festival week had taken its place as the center of the spiritual world, and that the eyes of all mankind were fastened here.

Festival Opened

This was seen in the large festival assemblage on the morning of March 26, which was ceremoniously opened. After Guido Adler's greeting, others were conveyed by President Hainisch of the Austrian Republic, the Chancellor and the Burgomaster of Vienna. The celebration proceeded in the large hall of the Musikverein, filled to the last place by a brilliant company. The representatives of fourteen nations made addresses of greeting. The United States was represented by its ambassador, Mr. Washburn, who spoke in spirited style; France by its Minister, Herriot, and unofficially also by Romain Rolland; Belgium, by its Minister, Vandervelt; Italy, by Pietro Mascagni. In all their addresses the impression was dominant that Beethoven counted as one of the greatest spiritual representatives of the world, a secular figure, yet one with a potency capable of uniting and making brothers of all.

The Musico-Historical Congress was also opened with addresses in the Festival Hall of Vienna University on March 28. Among the speakers were Professor Abert of Berlin University; Romain Rolland, who was greeted with stormy ovations; and Edward Dent of Cambridge University.

There was music at the gathering for the festival—Beethoven's youthful cantata on the death of Emperor Josef II, as previously reported, and the Choral Fantasia. In the afternoon of March 26 the exhibition of "Beethoven and the Vienna Culture of His Day" was opened in the Rathaus. . . . There were more than a thousand objects of unusual value; the catalog alone containing 250 pages. In the evening the Opera began its celebration with a ballet evening, Gluck's "Don Juan" and Beethoven's

"Ruins of Athens," the latter written for the opening of a theater in Budapest, the original text being useless today. A few years ago Hofmannsthal and Strauss rescued the beautiful music, rearranged the text and inserted music from the same composer's ballet "Prometheus." The pleasing whole was well-chosen for a festival work.

The next day the Opera gave Goethe's "Egmont" with actors from the Burgtheater, with the music by Beethoven led by Weingartner. In the Redoutensaal at the Hofburg a historical opera evening brought "Serva Padrone" by Pergolesi, a ballet on themes by Rameau and the English opera, "Dido and Aeneas" by Purcell, which was significant for its effect upon the development of Handel, and which is itself influenced by Gluck. Schalk conducted this event.

There was also an unapproachable performance of the Missa Solemnis by him on Sunday afternoon, with the opera singers, Elisabeth Schumann, Rosette Anday, Hermann Gallos and Richard Mayr, and an excellent chorus and orchestra, also from the Opera.

Historical Concerts

There were two historical concerts, one in the chapel of the former Hofburg, with music extending back as far as the Fifteenth Century and remarkably sung by the boys' choir. Examples of Gothic polyphony were given under Dr. Ficker of Innsbruck University, representing the Twelfth to the Fifteenth Century. . . . An historical orchestral concert led by the Opera conductor, Heger, brought works of the Eighteenth Century, the predecessors and teachers of Beethoven, such as Neef, Albrechtsberger, Haydn and Mozart. Casals played beautifully a 'cello concerto by G. M. Monn. Alice Ehlers excelled in her clavichord playing.

There were two chamber music and one orchestral concert dedicated to Beethoven. A youthful Trio for wind and the great B Major Quartet, Op. 130, given with the original fugal concluding section, were heard, as well as the song cycle, "To the Absent Beloved." The second chamber concert included the Violin Sonata, the two 'cello sonatas, Op. 102, and the great Piano Trio in B Major. The artists were the Rosé Quartet, Pablo Casals, Ignaz Friedman, Bronis-

"Pfitzner Week" Is Celebrated in Berlin

BERLIN, April 4.—The local music world is in the midst of a testimonial to one of its respected composers, the veteran Hans Pfitzner. The opera houses joined in a week devoted to his works, in some cases under his own leadership. Perhaps the most novel was his opera, "Der arme Heinrich," which the Municipal Opera gave under Bruno Walter's leadership.

This gloomy and somewhat "moralistic" work, set in the twelfth century, tells of the offer to sacrifice her life made by a young girl of the manor to save the mysteriously ill Knight Henry. But when the latter's noble nature triumphs and he forbids the sacrifice, he is miraculously cured. The music has great earnestness and some pages of beauty. The cast included Lotte Schöne, Helene Wildbrunn, Karl Oestvig, Wilhelm Rode and Alexander Kipnis.

Other features of the series were the composer's opera "Palestrina," and his cantata, "Von Deutscher Seele," the latter given under Walter. The State Opera gave this composer's revision of Marschner's old opera, "The Vampire," which is 100 years old and counts rather as a curiosity than a really vital composition for the present day.

law Huberman, the singer Steiner. Casals conducted the Eighth Symphony at the orchestral concert, Weingartner the "Eroica," the second "Leonore" Overture and the Piano Concerto in G, the last played inimitably by Friedman.

The last day of the festival brought a concert of modern music—given not officially but by the local section of the International Society for New Music. Under the leadership of Anton Webern, a novelty in Berg's new Chamber Concerto for piano, violin and thirteen wind instruments was excellently played. The work was not easy to understand, but left a strong impression.

The crown of the festival was the gala performance of "Fidelio" at the Vienna Opera. The new stage director, Dr. Wallerstein, had arranged a staging which was very strong in its effect upon the emotions, though less so in an esthetic sense. The two main parts were assigned to new artists—Lotte Lehmann, quite excellent as Leonore, and Alfred Piccaver as a fine-singing Florestan. The most beauty of the evening was found in the singing of the chorus and the playing of the orchestra under Schalk. The playing of the great "Leonore" Overture before the final scene brought an ovation such as has seldom been heard here. The evening was closed by a reception given by the general director of State Theaters, Franz Schneiderhan, in the festival rooms, at which the French Minister, Herriot, thanked the city in the name of all the festival guests.

Excursions Delight

On the next day and on April 1 there were excursions to Beethoven's favorite summer resorts, Mödling and Baden. At both places the guests were greeted in addresses by their burgomasters. The guests viewed the former residence-places of Beethoven and were very favorably impressed by the beautiful country through which the composer loved to walk.

An intimate celebration was held by the Czech Embassy in the Palais Lobkowitz, the Prince of this line having been an especial friend and benefactor to Beethoven. In his private salon the first hearing of the "Eroica" was given in 1804. As a remembrance of this event the Bohemian Quartet played in this same hall several works dedicated to Prince Lobkowitz—among them the Quartet in C Minor, Op. 18; and the great A Major Sonata, Op. 101, was also given. An invited assemblage attended.

After the festivities of this week, it is not easy for us, as doubtless for the guests from other countries, to find our way back into the regular routine of living. The Vienna Festival will doubtless remain in the memory of its participants as unforgettable.

DR. PAUL STEFAN.

Milhaud's "Choéphores" Has Paris Presentation

PARIS, April 3.—"Les Choéphores" by Darius Milhaud, which had not been given in Paris for several years and never before in its present form, had a recent concert hearing under the composer's bâton. This musical work has a tragic beauty and force. Notable pages are the Incantation-Prayer by the *Pourers of Libations*, the laments of *Orestes*, pursued by the *Gorgons*, and the orchestral climax. The scoring often seemed too heavy for the voices, however. The chief soloists were Mme. Croiza, Mme. Gills and the baritone Petit.

A recent event of interest was the hearing of an American novelty, a Sonata for violin and piano by the late W. J. McCoy, given by Pro-Musica in its tenth concert here. It was played by Jeanne Gauthier and Jeanne Blancard. Three Melodies by Guerra were sung by Jane Bathori. Miss Blancard played some piano pieces by Lord Berners. Other works heard were by Mechain and Koechlin.

Debussy as Critic

[Continued from preceding page]

written for the piano and are rather transcriptions for orchestra; a third hand is often missing, which Beethoven surely did hear, at least I hope so.

"Taste can be dispensed with in the case of the genius—for example, Beethoven," wrote Debussy, "but he could be opposed by Mozart, who possesses not only genius but a most delicate taste. If we look at the work of Bach—the Benevolent God to whom musicians ought to address a prayer before starting their work, to defend themselves from mediocrity—it would be impossible to find a fault of taste in Bach's works."

Opinions on "Cakewalk"

It is impossible to quote all the remarkable opinions of Debussy about different composers and music, but it is interesting to note the only opinion Debussy expressed on American music in his critiques. He had the opportunity to hear Sousa's band, which came to Paris in 1903.

"At last the King of American music is in our town," he wrote in *Gil Blas*. "It means that M. Sousa and his band will, during all this week, reveal the charm of American music. Really, one must be singularly talented to conduct this music. If American music is unique for 'rhythming' the inexpressible cakewalks, I must confess that for the moment it seems to be her only superiority over other kinds of music . . . and M. Sousa is without doubt the King."

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French Composer Wins Heugel Prize

PARIS, April 6.—The 1927 Heugel Prize for a symphonic work has been awarded unanimously to Louis Fourester. His prize-winning work is entitled "Polynice." It is a symphonic poem in three sections, with a prologue. Two juries of noted composers made the adjudication. These included Gustave Charpentier, George Hüe, Vincent d'Indy, André Messager, Albert Roussel, Darius Milhaud, Gabriel Pierné, Florent Schmitt, Charles-Marie Widor and M. Witowski.

"ROXY" ENGAGES LEVITZKI

Pianist Will Appear in New Theater During First Week of May

Mischa Levitzki, pianist, has been engaged by S. L. Rothafel, "Roxy," to play at the new Roxy Theater the first week in May. He is the first of a list of internationally known musicians who will appear in this theater in the near future. Mr. Levitzki will play a standard concerto with the orchestra and will be a featured artist in "Roxy's" musical programs. This will be Mr. Levitzki's last appearance in New York for a period of two and one-half years.

The "Tannhäuser" Overture was the principle symphonic number on the musical program of the Roxy Theater last week. Gershwin's "Rhapsody in Blue" was the organ feature, and Maria Gambarelli was seen in a Javanese ballet. "Roxy's" revue entitled "In a Cabaret" featured several prominent dancers, including O. Stepanoff, formerly with Anna Pavlova. There was an opera buffe burlesque and Harold Van Duzee sang Leoncavallo's "Mattinata."

A new group of Spanish troubadours known as the "Roxy String Quartet," has been engaged, and installed in the balcony of the rotunda where, in Spanish costume, they play an assortment of banderrias, lutes and ten-stringed guitars prevalent in the fourteenth century. Their repertoire includes the melodies of the Basque provinces, as well as the more modern characteristic works.

The ensemble has had the somewhat unique distinction of appearing before the president of every Latin American Republic. The players have been decorated by King Alfonso for their work in preserving ancient Spanish music. They are permanent fixtures at the "Roxy" and will be heard in all programs in the theater.

Katherine Palmer Engaged by Apollo Club

Katherine Palmer, who was chosen the outstanding vocalist of the Liberty District to compete in the finals for the prizes offered by the National Federation of Music Clubs and the National Opera Club, in Chicago during the week of April 18, will be introduced to St. Louis at the next concert of the Apollo Club, on April 27.

Active March for Arthur Middleton

After singing in a joint recital with Paul Althouse in Johnstown, Pa., on March 10, Arthur Middleton appeared in recital at Oak Park, Ill., on March 18. The next performances to engage the services of the noted baritone were two concerts by the Boston Symphony under Serge Koussevitzky on March 22 and 27. March 29 found the artist appearing in recital in Paterson, N. J.

Crockett Baxter Appointed Band Leader

WASHINGTON, April 20.—Master Sergt. Crockett Baxter, who has been in attendance at the Army Music School, Washington Barracks, has been appointed a warrant officer band leader and assigned to lead the First Cavalry Band at Camp Marfa, Tex. Sergeant Baxter has departed for his new post. A. T. M.

With Recital a Day, American Tenor Keeps Demon of Ennui Away



Arthur Kraft

Engagements have been the order of the day (and also night) for Arthur Kraft, American tenor, thus far and no noticeable period of rest does he perceive in the near future. Recently confronting him were three engagements, on April 12, 13, and 15, in Pittsburgh, New York and Ossining, two of them as soloist in the Bach "St. Matthew Passion." On April 18, 19 and 21 he was to appear for the Apollo Club, Chicago, in "Pilgrim's Progress," and in Lake Forest, Ill., and for the Bell Chorus, Chicago. April 25 finds him in Cleveland singing the "Passion" again, and April 27 in Binghamton, N. Y. On May 4 Mr. Kraft appears as soloist in Thomas' "Swan and the Skylark" in Greenwich. St. Louis will hear him in "Elijah" on May 17.

One of Mr. Kraft's most notable achievements this season was the singing of twenty-one recitals on twenty-one consecutive days. In every case on this tour given in Ohio, Illinois, Indiana and Michigan, Mr. Kraft sang an entire program, with the single exception of his appearance at the University of Illinois, where he was heard in Franck's "Beati-tudes." In travelling from Culver City, Ind., to Battle Creek, Mich., Mr. Kraft's train was delayed several hours because of a wreck and he did not arrive at his destination 9.15 in the evening. Although he had believed the engagement postponed because of his lateness Mr. Kraft found his audience awaiting him patiently and upon his appearance for the program, in street attire, he was thunderously saluted.

Since February Mr. Kraft has sung in Stamford, Newark, Washington, Pittsfield, Springfield, Ill.; Kalamazoo, Mich., and High Point, N. C., the last named being a recital for the North Carolina Federation of Clubs. On April 5 he appeared in Dvorak's "Stabat Mater" in Bridgeport.

Charlotte Choir Gives "Seven Words"

CHARLOTTE, N. C., April 16.—Dubois' "The Seven Last Words of Christ" was given by the choir of St. Mark's Lutheran Church last evening. Soloists were Mrs. W. H. Overcarsh and Mrs. Harold Beatty, sopranos; Clarence Reid, tenor; Ralph Urey, baritone. W. H. Overcarsh is director.

Organ Recitals Given in Dayton

DAYTON, OHIO, April 16.—On March 27 Sidney C. Durst, of the Cincinnati College of Music faculty, gave an organ

program at the N. C. R. School House. Mr. Durst improvised, and played music by Dubois, Lemare, Guilmant, Dethier, Shelly, Nevin, and Bach. Another organ program was played by Henry A. Ditzel at the dedicatory exercises of the remodeled First Lutheran Church. Mr. Ditzel gave numbers by Handel, Franck, Schubert and Wagner. On the following Wednesday Mr. Ditzel performed a similar service at the new Epworth Methodist Episcopal Church.

H. E. H.

Texas Club Gives MacDowell Concert

SAN ANTONIO, TEX., April 16.—The junior department of the Tuesday Musical Club, Lida V. Grosh, chairman, gave its annual MacDowell program on April 9 in the home of Mrs. Eli Hertzberg. Mrs. J. K. Burr, pupil of Edward MacDowell, gave a talk on the composer. Taking part in the program were Lucile Worthington, Virginia Berry, Margaret Newton, John Anderson, Ann Louise Bosshardt. "To a Wild Rose," arranged as a choral number, was sung by Laura Kellar, Margaret Newton, Grace Newton, Mary Catherine Finto, Cecilia Rice, directed by Mrs. Gabriel Katzenberger. The election of officers resulted as follows: President, Gene Carr; first vice-president, Jennie Rapoport; second vice-president, Josephine Niggli; secretary, Cecilia Rice; corresponding secretary, Mary Spang; treasurer, Margaret Newton; historian, Ann Louise Bosshardt; parliamentarian, Sara Lee Cretin. G. M. T.

Tuesday Club Sponsors Testimonial

SAN ANTONIO, TEX., April 16.—The Tuesday Musical Club sponsored a testimonial concert for Bessie Bell Andrews, a vocal teacher of long standing, on April 12, in the Palace Theater. Those who furnished the program were Mrs. Rexford Shores, Mrs. Charles Treuter, Mrs. Eugene Staffel, William A. Turner, Frederick King, Corinne Worden, Mrs. Harry Tappan, Leonora Smith, Mrs. Lester Morris, Mrs. E. A. Dubose, Dixie Kime, Mrs. Leonard Brown, Louie Grote, Alleyne Jackson, Mrs. Edward Sachs, Laura and Edward Kellar, Mrs. Jake Dodic, Silvestre Revueltas, Cecile Steinfeldt Satterfield, the Chaminade Choral Society led by David Griffin with Mrs. G. P. Gill as accompanist. G. M. T.

Tufts College Clubs Present Fine Program

MERIDEN, CONN., April 9.—The musical clubs of Tufts College presented a fine program in the City Hall Auditorium under the auspices of the Colonial Club and the Young Men's Club of the Y. M. C. A. W. E. C.

Letters to the Editor

To the Editor of MUSICAL AMERICA:

Looking over an old copy of MUSICAL AMERICA (Dec. 18 last) I catch sight in your London letter of an allusion to the British Broadcasting Corporation.

The following passage occurs:

"This, until now, has been a private enterprise, but it receives a subvention from the Government, derived in part from the license fees which owners of receiving sets are required to pay according to ordinance."

This is an error. The "subvention" is not "derived in part" from the license fees which owners of receiving sets pay to the Government. It is wholly so paid, and, moreover, those fees also pay a large sum annually to the relief of national taxes. In reality, then, there is no radio subvention. Quite the contrary. Radio pays a subvention to the Government!

Radio in this country is self-supporting, and something over. No private firm is allowed to engage in it for the purpose of direct or indirect advertising. All who own sets pay \$2.50 a year at their nearest post office and receive in return what we think to be (with all its faults of youth) the finest radio service in the world.

We have only twenty stations in the country and this number will probably shortly be diminished as transmission is perfected. We see no value in the unlimited multiplication of stations.

Every Friday, for four cents, you can buy an official journal giving you the name of every piece to be broadcast from any station in the country during the following week.

On a recent visit to America I was struck with the difficulty of discovering radio programs in advance. Some papers publish such programs, but only in a vague way, without full detail. Or so it was eighteen months since!

Radio seems to me to be the one thing in America that is not soundly organized and the one thing that is not soundly financed. Everything else is perfect!

PERCY SCOLES.

Music Critic of the British Broadcasting Corporation and Musical Editor of the *Radio Times*.
London, Eng., April 8, 1927.

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CHICAGO MUSICAL COLLEGE

Beulah Shirley of Alpharetta, Ga.; Betty Cain of Ada, Okla.; Ethel Schwartzler, Toledo, Ohio; Kathryn Breitenstein, Arnott, Wis.; Lydia Mihm, River Forest, Ill.; Elizabeth Preston, Jackson, Miss., and Frederick Dvonch, Wanda Paul, Olive Arthur, Lillian Freeman, Edythe Stone and Gertrude Gahl of Chicago were heard in a students' recital in Central Theater on Sunday afternoon. Miss Gahl is a member of the faculty.

George Graham, baritone, pupil of Herbert Witherspoon, was soloist in Stainer's "Crucifixion" on Sunday evening in the Buena Memorial Presbyterian Church. The choir at this church is under the direction of Dr. Wesley La Violette, of the faculty.

Theodore Shadaberg of Manitowoc, Wis., violin student of Max Fischel, was presented in recital at Manitowoc on April 8. Pauline Stevens, pupil of Rose Lutiger Gannon, was soloist at the Park Ridge Methodist Church on April 10.

AMERICAN CONSERVATORY

James Mitchell, baritone, and Merrie Boyd Mitchell, soprano, students of Karleton Hackett, have been engaged for the quartet at Austin Presbyterian Church. Joseph Taylor and Harold Cobb, pupils of Frank Van Dusen, have been engaged for organ positions. Mr. Taylor will be organist and director of Emanuel Episcopal Church of La Grange, and Mr. Cobb is organist of the First Presbyterian Church of Evanston. Elaine De Sellem presented her voice pupils in an interesting program in the Conservatory Recital Hall on Wednesday evening. Violin pupils of Stella Roberts were presented in a program on Thursday evening. Genevieve Walter of the De Sellem Studio sang at the benefit concert for the blind at Sinai Temple on April 13.

The following pupils of Edward Eigenschenk have received appointments as theater organists: James Sturgen, Bertha Olenik, Jack Redmond.

Henry Purmort Eames, of the piano faculty, made his second appearance for this season in Kenilworth in a lecture-recital on Wednesday.

J. Allen Ware, bass, pupil of John T.

Ravinia Season to Have Notables of Song

CHICAGO, April 16.—Although no official statement as to novelties and casts has yet been made for Ravinia in the coming summer by Louis Eckstein, manager, it is known that a number of prominent singers will appear. Among artists reported as engaged from the Metropolitan Opera forces are Lucrezia Bori, Elisabeth Rethberg, Giovanni Martinelli, Giuseppe Danise and Mario Basiola. The staff of conductors will include Gennaro Papi and Louis Hasselmanns.

Read, is leaving this month on a twenty-weeks' concert tour through the West.

BUSH CONSERVATORY

Emma C. Carlson, who has been coaching with Edgar Nelson, has been engaged as soloist at Wilmette Presbyterian Church. Ernest F. Burgeson, baritone, pupil of Frederica Gerhardt Downing, was engaged as special soloist last Sunday at the Third Congregational Church of River Forest.

Betty Slavin, soprano, pupil of Glenn Drake, is singing special numbers in the Passion Play in the Playhouse.

"Mid-October," a delightful song by Robert Yale Smith, has been published by the Gamble-Hinged Music Company.

MUHLMANN SCHOOL

The twenty-fourth operatic recital of the Muhlmann School of Vocal Art took place last Sunday in the recital hall of the Chicago College of Music, Kimball Hall. Scenes from "Cavalleria Rusticana" and "Carmen" were given. Virginia Kingman, a girl of fifteen, sang Proch's Air and Variations. Olga Menn was guest of honor at the recital.

TRUMBULL STUDIOS

Florence Trumbull was hostess on Sunday afternoon at a musical tea given in her home-studio. Three of her pupils, Genevieve Scully, Ethel Underwood and twelve-year-old Jean Forsythe furnished the musical program.

Florence Trumbull gave a piano recital under the auspices of Alpha Tau chapter of the Phi Mu Alpha Sinfonia fraternity of Wittenberg College at Springfield, Ohio, on April 5.

GIRVIN INSTITUTE

Hannah Braverman played Rachmaninoff's C Minor Piano Concerto on Friday evening, with Lois Rogers at the second piano. The rest of the program was devoted to violin numbers. Harry Josephson, thirteen-year-old student of Ramon Girvin, played the "Devil's Trill" Sonata of Tartini.

Chicago Critics Take Holidays

CHICAGO, April 17.—Two Chicago critics have left on vacation trips to Europe. Edward Moore, critic of the *Chicago Tribune*, will spend two months in Italy, and Eugene Stinson, critic of the *Chicago Daily Journal*, and correspondent for *MUSICAL AMERICA* will visit Europe on a six months' leave of absence. Mr. Moore's post on the *Tribune* will be filled during his absence by Eric De Lamar, assistant conductor of the Chicago Symphony, and Mr. Stinson's place on the *Journal* will be taken by Farnsworth Wright, who also corresponds for *MUSICAL AMERICA*.

Tramonti Will Move to Pasadena

CHICAGO, April 17.—Enrico Tramonti, who has been harpist with the Chicago Symphony for twenty-six years, has resigned and will leave Chicago this summer to make his permanent home in Pasadena. Muscular trouble in his arm is given as the reason for Mr. Tramonti's resignation.

Chicago Artists Heard in Milwaukee

CHICAGO, April 16.—Lorna Hooper Warfield, soprano, was accompanied by Winogene Hewitt-Kirchner at a concert given in the Athenaeum, in Milwaukee, for the benefit of the local chapter of Sigma Alpha Iota, on March 29.

Chicago Concert Roster Holds Variety

Rosenthal Gives Much-Appraised Piano Program—Lindi Heard in Local Concert Début with Sundelius—Fenyves Plays Albeniz Suite—Russian Soprano Appears—Hadley Work Brought Out by People's Orchestra

CHICAGO, April 17.—Moriz Rosenthal gave one a new concept of piano playing as a fine art, at his recital in the Studebaker Theater on Sunday afternoon. No subtlety, no shading, no slightest play of light and shadow was beyond the reach of his expressive fingers, which were unfailing instruments to bring into reality his thorough visualization of the composer's music. Mr. Rosenthal's pianissimo was like a golden whisper, his figurations were like the tinkling of waterfalls. His interpretation of Beethoven's Sonata, Op. 111, was glowing with sunshine and shadow, power and delicacy, warmth and beauty.

Mr. Rosenthal was a poet as he played Beethoven, and his Chopin group was given with delicacy and charm. A Nocturne, a Valse, two Mazurkas, and the Chopin-Liszt "Chant Polonais" were received with rapt attention. The "Etudes Symphoniques" by Schumann, the F Minor Concert Etude by Liszt, and the Second "Hungarian" Rhapsody by the same composer, with Rosenthal's own cadenza, completed the program.

Marie Sundelius and Aroldo Lindi, soprano and tenor, were heard in joint recital in Orchestra Hall on Sunday afternoon. Both singers were especially liked in their Swedish songs. Mme. Sundelius was in excellent voice, her tones floating through the hall in ample volume. Mr. Lindi, who had not formerly been heard here in concert, disclosed a voice with ringing high tones, of youthful resonance and pleasing quality. Among other songs he sang an aria from "Turandot."

Plays Spanish Music

Gabriel Fenyves, at a Sunday piano recital in the Playhouse, played Albeniz' "Spanish" Suite, as well as the customary Bach, Beethoven and Chopin numbers. The eight movements of the "Spanish" Suite were melodious and delightful, and represented—with all their rhythmic structures—the sadder undertones of Spanish life instead of its lilt-gayety. Mr. Fenyves' playing was characterized by clean, firm tone, an admirable sense of style, and a real understanding of acoustic effect.

Minna Ysaeva, soprano, sang a varied program to a large audience in Kimball Hall on Sunday. In Russian songs she was especially delightful. She interpreted three songs by Rachmaninoff, and "Parassia's Song" from Moussorgsky's "The Fair of Sorochintsi" with fervor and rich feeling. Her voice has the same racial quality that was noted several years ago in the women's chorus of the Russian Grand Opera Company, but greatly refined. It is a pure soprano tone of exquisite timbre and ample expressiveness.

The Chicago People's Orchestra, conducted by P. Marinus Paulsen, gave a Sunday concert in the Eighth Street Theater. Pansy Jacobs-Liberfarb was soloist, playing MacDowell's Piano Concerto in D with vigor and spirit. The orchestra gave a forceful interpretation of Henry Hadley's "Herod," making the high lights stand out colorfully.

Charles Skopp, violinist, played on Tuesday night in Kimball Hall, his program including Beethoven's Sonata in F and the Bruch Concerto, as well as several smaller numbers. Mr. Skopp is a pleasing and very able violinist. At times he obtained a tone that was fairly radiant with warmth, although this tone was not sustained through the

faster measures. Leon Benditzky was an able assistant at the piano.

Helen Snyder, mezzo-soprano, and Alice Myers, pianist, appeared in the Young American Artists' Series in Fine Arts Recital Hall on Thursday night. Both young artists showed commendable promise.

FARNSWORTH WRIGHT.

WINNERS GIVE CONCERT

District Contest in Portland Brings Forward Talented Performers

PORTLAND, ORE., April 16.—In the district contest held here by the Federation of Music Clubs on April 9, the winners in the student division were Viola Lindquist, pianist of Portland; Merideth Harris, Berkeley, Cal., contralto; Robert Bradford, Santa Ana, Cal., baritone, and Emily Dow of Seattle, violinist.

Honors in the young artist contest were won by Margaret Kennedy of Portland, dramatic soprano; Willard J. Schindler, Oakland, Cal., baritone; Glen Halik, Stockton, violinist, and Eunice Landrum of Hollywood, Cal., pianist.

Mrs. Elbert E. Peets, district president, and Mrs. Clifford Moore managed the contest. The judges were: piano, Dean J. J. Landsbury, David Campbell, Frederick Goodrich, Ina Rae Seitz and Mrs. Henry Berger, Jr.; violin, Rex Underwood, Carl Denton, George Jeffery, Mrs. A. L. Taylor and Mrs. Percy Allen; voice, Mrs. Herman T. Bohlman, Paul Petri, Mrs. E. I. Goodsell, Helen Calbreath and Mrs. Fletcher Linn.

Ruth Bradley Keiser, Ella Connell Jesse and May Van Dyke were the accompanists.

The winning contestants were presented in the Liberty Theater by Liborius Hauptman, orchestral director, the day following the contest.

JOCELYN FOULKES.

Baas Sets Kipling Verses to Music

CHICAGO, April 17.—Alexius Baas, bass-baritone and head of the voice department of Carroll College at Waukesha, Wis., has completed a musical setting of Kipling's "Oonts," which is being brought out by J. Fischer and Bro.

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Publishers' Shelves Are Piled With Singers' Music

By SYDNEY DALTON



SET of four two-part songs, in folk-style, composed by Samuel Richards Gaines (C. C. Birchard & Co.), makes an interesting book, for several reasons. In a short introduction, Mr. Gaines quotes Sibelius as having said that he never used a folk-song in his compositions. "But," continues Mr. Gaines, "as Sibelius has 'invented' his own folk-tunes, so all serious composers find at times (through racial influences) beautiful bits which seem to come from heaven knows where...."

Those three bracketed words, "through racial influences," contain a world of meaning. They suggest questions: can a nation's music ever become distinctly nationalistic unless it is based upon folk-music that is thoroughly expressive of the people? Or can those same national conditions that go into the shaping of folk-melodies work directly upon the art-music of a people?

In this series of part-songs, for example, we have an American composer inventing four numbers, each in folk-style: "Early Violets," (Norwegian) "Heatherbloom and Heatherglade" (Scottish) "All My Grief and Sin" (Russian) and "Boscher Gaan!" (Hungarian). Doubtless had he been asked to add one in American style he would have been put to it, because of the divergent character of our folk-tunes—the Negro, the Indian and the British influence all demanding recognition. In these four numbers, however, Mr. Gaines has caught the spirit and idiom of the music of the several countries represented, and his music is tuneful, imaginative and easily singable, by either two sopranos or soprano and alto.

So far as their interest and excellencies are concerned, one song by John Hopkins Densmore is very much like another. He has attained an average of merit that is very high, and, undeniably, he has written some fine songs. "My Garden" (Oliver Ditson Co.) is the title of his latest, and it deserves the attention of all serious artists. The poem, by Thomas Edward Brown, calls for musical treatment and Mr. Densmore has woven it about with tone that makes it yet more meaningful. As is usual in this composer's songs, the singer has been treated kindly. There are keys for high and medium voices.

J. C. Bartlett's still popular song, "A Dream," which is also a Ditson publica-



John Hopkins Densmore

tion, has recently been brought out in duet form, for soprano and tenor, and for alto and baritone. Hartley Moore is the arranger.

"On the Bridge," a song from the pen of Arnold Bax, one of the most important of the present-day British school of composers, is a setting of a poem by Thomas Hardy (London: Murdoch, Murdoch & Co.) It is in the style of Irish folk-music, made vividly imaginative and modern, in a manner that is typical of Bax at his best. There is not any other song quite like this one, yet there is an ease and naturalness about it that make it sound



Arnold Bax

anything but strange and different. It is, in short, a very unusual and very fine song that serious musicians will not be slow to appreciate. It is written in a medium range.

The friendly rivalry between William Arms Fisher and Charles Fonteyn Manney, so far as the production of Negro spirituals is concerned, is highly gratifying to the onlooker. Both these gentlemen, officials in the Ditson firm, have made valuable contributions to the Negro music literature, and the list is still growing. Mr. Fisher has added "He's the Lily of the Valley," in medium and low; "Is Massa Goin' to Sell Us Tomorrow?" high and low, and "Sometimes I Feel like I Wanna go Home," medium and low. All three are fine melodies, excellently harmonized. The second one mentioned is a particularly appealing song.



William Arms Fisher

Mr. Manney's contribution is an arrangement of "Sin," for high and low voices. It is one of Charles Stratton's finds and comes from Tennessee. Another fine melody, thoroughly Negro in character, and arranged in Mr. Manney's usual skillful manner. All three numbers are from the same press (Oliver Ditson Co.).

Translations Into English of Schubert Songs

A. H. Fox Strangways and Steuart Wilson have made a contribution of more than ordinary worth to music in their book "Schubert's Songs Translated" (New York: Oxford University Press, American Branch). A translator is faced with a difficult problem in endeavoring to strike a balance between the demands of acceptable poetry and the accent and rhythm of the music as printed. These two Englishmen, however, have managed to meet both requirements, with the result that singers who wish to present any of the 120 songs

here represented in English will be enabled to do so without fear of offending the most particular.

While the ordinary book size has been used for these translations, the voice part is given in full, with the words below. This has saved the necessity of bringing out a complete edition with piano accompaniments and has also saved the purchaser money. The book contains "The Maid of the Mill" and "The Wintry Road" complete, each preceded with a summary of the story. The balance is made up of most of the best known and used songs of the master. The translators acknowledge that there are a few songs, such as "Heidenröslein" and "Der König in Thule," that "entirely defeated them." Some of them, of course, differ but little from the versions already in use; but as a whole the work is a valuable addition to song literature. A school edition of the same work, containing forty-one songs, and bound in limp canvas, is issued from the same press.

WHAT MEMPHIS HEARS

Clubs Give Programs That Extend Over Wide Choice of Material

MEMPHIS, TENN., April 16.—At the eleventh concert given by the Beethoven Club in the Hotel Peabody on April 3, the faculty of the Bohlmann School of Music gave one of the most excellent performances of the series. Artists taking part were Mrs. W. J. Hon, Theodor Bohlmann, Genevieve Headlee, Mrs. Clyde Parke, Mrs. Louis Werne, Mrs. Charles Dunning, Gladys Cauthen. They presented music by Sinding, Beethoven, Foote, Schubert, Verdi and other composers. The program committee was composed of Mes. F. Faehrmann, W. E. McLain, C. H. Marshall.

The same afternoon, Adolph Steuterman, organist at Calvary Episcopal Church, gave his fifty-sixth recital. Among the numbers were works by Gaul, Böellmann, Yon, Massenet and Bach. Mrs. William Murrah, soprano, sang a solo from Sullivan's "Light of the World."

The last of the series of opera concerts given at the Nineteenth Century Club this spring occurred on April 4. Songs from "The Prima Donna" were featured. Participating were Mrs. Emerson Bailey, H. R. Powell and Bruce Blair. Mrs. J. S. Shortle told the story of the opera. Adolph Steuterman directed.

BABETTE M. BECKER

Lenten Programs Are Given in Atlanta

ATLANTA, GA., April 18.—An interesting Lenten program was recently completed by the senior and junior choirs of St. Philip's Episcopal Cathedral, of which Grace Chalmers Thomson is organist and choirmaster. Stainer's "The Crucifixion" was given on Palm Sunday, and Dubois' "The Seven Last Words" was announced for the evening of Good Friday. In addition, Miss Thomson gave an organ recital each day of the week.

Mrs. Edward MacDowell appeared in

Oscar J. Fox, who has done so much to make known the cowboy songs, a unique contribution to our American music, takes time, also, to make settings that are original. His "Dutch Lullaby" has recently been succeeded by another Eugene Field setting: "The Wanderer" (Carl Fischer). Like other numbers by this composer, it has about it an air of simplicity and sincerity. It is tuneful, without



Oscar J. Fox

being banal and the interest is well sustained to the end, despite considerable repetition. There are keys for high and low voices.

a lecture-recital at the Atlanta Woman's Club recently. She praised the work done by the Georgia Federation of Music Clubs.

Witherspoon Lectures in Memphis

MEMPHIS, TENN., April 16.—Herbert Witherspoon, president of the Chicago Musical College, delivered two interesting lectures, under the auspices of the music department of the Nineteenth Century Club, on the afternoon and evening of April 8. His subjects were "Music as a Vital Factor in Education" and "Ethics of the Music Profession."

College Choir Visits Cedar Falls

CEDAR FALLS, IOWA, April 15.—The a cappella choir of Waldorf College, Forest City, composed of fifty voices, gave a concert here recently under the auspices of the Lutheran Students' Association. The choir is making a tour, which will close May 1 at Decorah. B. C.

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Epic of American Life Heard in Converse's "Flivver"

Boston Concert by Symphony Brings Première of Novel Fantasy—Philharmonic and Vocalists Give First Local Hearing of Malipiero's "Princess Ulalia"—People's Symphony Presents Native Works by Dunham and Wagner—Recitalists Include McCormack, Moiseiwitsch, Brailowsky, Sundelius and Lindi

BOSTON, April 18.—Frederick Shepherd Converse's new Fantasy for orchestra, "Flivver Ten Million a Joyous Epic," received its baptismal performance at the concert of the Boston Symphony on Friday afternoon and Saturday evening, April 15 and 16. Serge Koussevitzky paid further respect to resident composers in including Charles Martin Loeffler's Symphonic Poem in the program, which follows:

Five Sonatas arranged in the form of a Suite and orchestrated by Vincenzo Tommasini (after the Ballet, "The Good-Humored Ladies") Domenico Scarlatti
Symphonic Poem, "Memories of My Childhood" Loeffler
"Flivver Ten Million, A Joyous Epic" Converse
Fantasy for Orchestra Converse
Symphony No. 5 Tchaikovsky

Mr. Converse's Fantasy was inspired by the familiar legend, "The ten million Ford is now serving its owner." Having heard and admired Honneger's "Pacific 231," Mr. Converse felt, in a spirit of amusement, that he must try something of this kind for the "flivver." The music follows a program which occurred to the composer, in this manner:

Dawn in Detroit—Chanticleer announces the Dawn—The City Stirs—The Call to Labor—March of the Toilers—The Din of the Builders—Birth of the Hero—The Hero emerges from the welter full fledged, ready for service. He tries his metal. He wanders forth into the great world, in search of adventure. May night by the roadside (America's Romance)—The Joy-Riders (America's Frolic)—The Collision (America's Tragedy)—Phoenix Americanus—The Hero, righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable American spirit.

The episodes are short, the entire piece lasting about thirteen or fourteen minutes. Mr. Converse's score is more than program music. The composer saw with humor and poetic vision behind the facts and mechanics of things, and created a music that strikingly portrays a dominant phase of American life.

Nature Depicted

"Dawn" is an interesting bit of nature-mood painting. The "March of the Toilers" has a grim reality about it. The "Din of the Builders" is no mere noise, but a clever use of factory noises in "fugal" fashion. The "Birth of the

Hero" is announced dramatically by trumpets, and he tries his metal with a laughter-provoking suggestion of mincing speed. The roadside romance is frankly glorified sentiment, ardently orchestrated and with tenor episodes for flute, violin and horn solo. Here and there throughout the score are suggestions of "Yankee Doodle" and "Dixie," and in the gaieties of the "Joy Riders" an unmistakably jazz spirit.

As a whole, the Fantasy is a clever, humorous musical biography of the creation and life of a Ford. Mr. Converse, with his mastery of orchestral means and with his imaginative fancy, has given a short but very telling symphonic treatment of a familiar manifestation of American spirit.

Mr. Loeffler's Symphonic Poem, played last season, again gave pleasure with its touches of Russian life and local color, and with its beautiful orchestration.

Tommasini's orchestrations of Scarlatti's Sonatas, played for the first time at these concerts, were deft transcriptions, played by the orchestra with fine taste and verve.

Mr. Koussevitzky reveled in the emotional splendors of the Tchaikovsky Symphony.

Cantata Given Première

Ethel Leginska and her Boston Philharmonic Orchestra gave their sixth and final concert of the season in the Boston Opera House. Of special note was the Boston première of Malipiero's "The Princess Ulalia." The assisting artists were Dorothy Peterson Raymor, soprano, and Joseph Lautner, tenor. Miss Leginska played the piano. The program follows:

Overture to "Euryanthe" Weber
Piano Concerto in C Minor Beethoven
"The Princess Ulalia" Malipiero
"Rakoczy" March Berlioz

"The Princess Ulalia" is a series of seven episodes which embody certain ancient Italian folk-songs discovered by the composer at Naples in an old manuscript of the seventeenth century. Chorus and soloists take up the story of the luckless Princess, whose husband has fallen in battle, as she relates to her sympathetic companions seven episodes in her life. The difficult and expressive music was well encompassed by the chorus, which had been thoroughly trained by Miss Leginska. The soloists captured the essential spirit of the music and projected it with wistful and dramatic effect.

The first movement of the Concerto as recorded by Miss Leginska was played on the Duo Art piano, and she showed her conductorial skill in synchronizing her orchestral accompaniment. The ensuing two movements were played by Miss Leginska, and the orchestra was conducted resourcefully by her from her position at the piano. She also gave brilliant readings of the Weber Overture and the Berlioz March.

McCormack Sings

John McCormack, tenor, was heard in Symphony Hall on the afternoon of April 10, singing with his accustomed finesse of phrasing and artistry of style. He was assisted by Jean Bedetti, 'cellist. Edwin Schneider was the accompanist.

The Music Lovers' Club, assisted by the Framingham Civic League Orchestra under the leadership of Roy Goddard Greene, gave a concert in Jordan Hall on April 12. The orchestra showed its fine mettle. Marion Hurd, soprano, and Elizabeth Long, alto, sang numbers by Edith Noyes Greene. Participating also were Emma Ecker, alto, accompanied by James Ecker; Hazel Clark Leonard, violinist; Marjorie Patten Weaver, 'cellist. Alma Campbell, organist, played the impressive "Cathedral Pines" from Mme. Greene's opera, "Osseo." Margaret B. Richardson played piano solos, and Wilhemina Wright Calvert, soprano, sang, accompanied by the orchestra.

The MacDowell Club gave a concert in Jordan Hall on April 13. The program contained an interesting Suite for small orchestra by Margaret Catherine Mason. The Chorus sang Two Sonnets by Joseph F. Wagner, Three Love Songs by Brahms, and "To Agni" by Holst. The Orchestra played the Andante and Minuet from Méhul's Second Symphony in D, and Duparc's "Aux Etoiles." Interesting, too, was Saint-Saëns' "La Fiancée du Timbalier" for alto, sung by Gertrude Tingley with orchestra. Chorus and orchestra, assisted by Louise Bernhardt and Angela McCarthy, sang Grieg's "At the Cloister Gate." The orchestra was conducted by Clement Lenom with taste and musicianship. The chorus sang spiritedly under William Ellis Weston. Wendell H. Luce gave valuable assistance at the organ, Mrs. F. Chester Durant and Francis Boleman were at the piano, and Hazel Clark Leonard was violinist.

Harvard Men Appear

The Pierian Sodality, the Harvard University Orchestra, gave its annual spring concert in Jordan Hall on April 13. George Sidney Stanton, '27, was the conductor. The assisting artists were Gertrude Ehrhart, soprano, and Nicolas Slonimsky, pianist and guest conductor. The program included Harvard March, "Our Director," Bigelow; Haydn's Symphony No. 12; the first movement of Rachmaninoff's Piano Concerto, Op. 18; songs by Debussy and Slonimsky; numbers by Delibes, Donizetti and Berlioz, and "Fair Harvard."

The young collegians, under Mr. Stanton's efficient conducting, accredited themselves with distinction, playing with technical assurance and with tonal warmth, and with no little fervor and authority. Miss Ehrhart gave charming and expressive interpretations of Mr. Slonimsky's "La Fuite de la Lune" and "Silhouettes." Mr. Slonimsky showed versatility in the triple rôle of pianist, composer and conductor. His songs are interesting flights of fancy, poetic and atmospheric.

Recitals Given

Roland E. Partridge, tenor, sang in Jordan Hall on April 14. His program contained a group of songs by Edward Ballantine, in which the composer was the accompanist; numbers by Strauss, Debussy and Griffes, and an aria from "Andrea Chenier." Mr. Partridge possesses a lyric voice of exceptional timbre, especially effective in mezza voce

Austria Appoints Three Artists to Honors

VIENNA, April 5.—The Austrian Republic has made several appointments to musical honors, conferring upon Pablo Casals, Bronislaw Huberman and Ignaz Friedman the titles of "Chamber Virtuosi." Under the Empire these patents were frequently conferred by royalty upon both singers and instrumentalists, but these are the first grants to be made under the Republic. The three artists were recently distinguished soloists in the concerts of the Beethoven Festival.

passages, and of compelling brilliance. Margaret Kent Hubbard played excellent accompaniments.

Dorothy Gordon, soprano, gave a recital of folk and period songs of America, in costume, in Jordan Hall on April 16. The program was charmingly presented. Blanche Fleming played neat accompaniments.

The People's Symphony, under Stuart Mason, gave its eighteenth and final concert of the seventh season in Jordan Hall on April 3. Hazel Hallett, pianist, and Lloyd del Castillo, organist, were the soloists. The program follows:

"Aurora," Tone Poem for organ and orchestra Dunham
"The Blind Girl of Castel-Cuille," Joseph Wagner
Variations Symphoniques for piano and orchestra Franck
Symphony No. 5 Beethoven

"Aurora," by Henry Morton Dunham of the New England Conservatory faculty, was inspired by Guida Reni's painting of that name. The progressive stages from night, through dawn to sunrise, rise to a powerful climax. Mr. Del Castillo played with fine musicianship.

"The Blind Girl of Castel-Cuille" is based on Longfellow's poem. Mr. Wagner, a product of the New England Conservatory, has depicted the story with expressive means.

Miss Hallett, winner of the district prize in the Federated Clubs' contest, gave further evidence of her brilliant style and spirited temperament.

Rachmaninoff Plays

Sergei Rachmaninoff played the piano in Symphony Hall on April 3. Works by Beethoven, Mendelssohn, Schumann, Liszt, Medtner, Rachmaninoff and Strauss-Tausig were given transcendent interpretations.

Alexander Brailowsky gave a piano recital in Jordan Hall on April 4. The Bach-Busoni Chaconne, Schumann's "Carneval," and numbers by Chopin, Rachmaninoff, Skriabin and Liszt made up his program. Mr. Brailowsky played with his wonted fire, electrifying brilliance, and bravura.

Claramond Thompson, soprano, gave a program of folk-songs from the Old World and the New in Jordan Hall on April 5. She presented songs from Great Britain and Ireland, from France and from the South. They were delightfully sung in appropriate costumes.

[Continued on page 35]

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CONVENTION IS HELD BY ALABAMA CLUBS

State Teachers and Guild of Organists Join in Meetings

By Ferdinand Dunkley

BIRMINGHAM, ALA., April 16.—The Alabama Federation of Music Clubs held its eleventh annual convention, from April 5 to 7, in this city. Mrs. George Houston Davis presided. Alonzo Meek, of Selma, was elected president for 1927-1928. Mr. Meek was choral director for the convention.

Herbert Witherspoon, president of the Chicago Musical College, was the principal speaker at the banquet on the opening day in the Tutwiler Hotel. His subject was: "Music as a Vital Force in Education." Following the banquet came a recital by Elizabeth Cunningham, soprano, of San Antonio, Tex., with Carl Herring, accompanist.

A luncheon of the Federation of Music Clubs, the State Music Teachers' Association and the State Chapter of the American Guild of Organists was held at the Southern Club the second day. Mrs. J. W. Luke, president of the Birmingham Music Teachers' Association, presided. Harold Vincent Milligan, of New York, spoke on the value of the National Music League, Inc. In the afternoon a reception was held at "Vestavia," the home of George Ward, on Shades Mountain, the local federated musical clubs acting as hostesses.

The evening recital was given by local artists. Beatrice Tate Wright played MacDowell's Concerto in D Minor, with Joseph Stoves at the second piano; Carl Herring and S. C. Jaspan gave the Brahms Sonata, Op. 100, for piano and violin.

The convention closed with junior and juvenile day. A local boys' chorus, under the direction of Nellie Stine, and the "Kiddie Band" from Tusculumbia, participated.

Prizes were presented to contest winners.

Others who took part during the convention were: May Shackelford, dramatic soprano; George Ryken and Harold Johnson, violinists; Nell Esslinger, contralto; Gordon Sutherland, pianist; Agnes Potter, violinist; Helen Wright, pianist; the Harmonica Chorus, Florette Cohn, director; and the Junior Music Study Club of Birmingham. Clarendon McClure, of Mobile, played his Federation Prize composition, "Etude," for piano.

All the recitals and business meetings were held in the new auditorium of the Alabama Power Company.

Nashville Symphony Heard With Soloist

NASHVILLE, TENN., April 16.—The Nashville Symphony gave its fifth concert recently in the Memorial Auditorium. Joseph Littau of Atlanta was guest conductor, and demonstrated his ability in a diversified program containing numbers by Beethoven, Wagner, Herbert, Griffes and MacDowell. Mr. Littau gave excellent readings. Lawrence Goodman, head of the piano department at Ward-Belmont, was soloist in the first movement of Tchaikovsky's B Flat Minor Concerto in a masterly manner and received an ovation. Mr. Goodman also gave a Chopin group.

MRS. J. A. W.

Toledo Stirred By Schumann Heink

TOLEDO, OHIO, April 16.—A large audience heard the concert given by Ernestine Schumann Heink in the Coliseum, and was deeply stirred. The program was largely "request" and held such favorites as "Danny Boy," "Kerry Dance" and "Taps." There was an aria from "Samson and Delilah," and American composers were well represented. Florence Hardeman, violinist, did artistic work. Stewart Wille played the accompaniments perfectly. This concert closed the Famous Artists Series managed by Bradford Mills.

H. M. M.

Field Music Corps Formed in Springfield

SPRINGFIELD, OHIO, April 16.—Under the auspices of Antioch Temple, Nobles of the Mystic Shrine, with which the Springfield Shrine is affiliated, a field music corps has been formed. It is in charge of W. E. Copenhaver, E. J. Sanderson and B. F. Downey. This organization is composed of drummers, in charge of Byron Ridgely; fifers, under the direction of Thomas Berry, and buglers, with Warren K. Willis in charge.

ANNA MARIE TENNANT.

Dallas Hears "Creation" and Cherniavsky Trio

DALLAS, TEX., April 16.—The Southern Methodist University Oratorio Society gave "The Creation" with 115 voices and an orchestra of over forty pieces on March 23 in McFarlin Auditorium before an audience of 2500. The donors of this beautiful auditorium, Mr. and Mrs. McFarlin, were present as the concert was an anniversary of the opening of the building a year ago. The soloists were Daisy Polk, Hayden Jones and Abner Sage. Paul Van Katwijk conducted, and Ann Pittman was at the piano. The Cherniavsky Trio played in McFarlin Auditorium on March 24, giving a delightful program.

C. E. B.

Omaha Welcomes New York Quartet

OMAHA, NEB., April 16.—The New York String Quartet was the attraction chosen by the Tuesday Musical Club to close its 1926-27 season of concerts. The concert was given on March 31 in the Brandeis Theater. Mrs. Lucien Stephens is president of the Tuesday Musical Club. The Quartet played art works by Smetana, Haydn, Ravel, MacDowell, Boccherini, Bizet and Grainger.

M. G. A.

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EVENTS IN BIRMINGHAM

Denishawn Dancers Entertained—Beethoven Programs Are Presented

BIRMINGHAM, ALA., April 16.—The Denishawn Dancers, appearing in the Jefferson Theater, closed a successful season of the All Star Course under the management of Mrs. Orlene A. Shipman and A. Brown Parkes. Earlier in the day Ruth St. Denis and Ted Shawn were entertained at luncheon at the Allied Arts Club. Mr. Shawn lectured at the Little Theater in the afternoon.

Beethoven Centennial Week closed with a recital by Carl F. Herring, pianist, presented by the Birmingham Music Teachers' Association in the Tutwiler ballroom. Mr. Herring was assisted by E. Villani and S. C. Jaspan, violinists; W. B. McCaulay, cellist, and A. Silva, flutist, in ensemble numbers. At other Beethoven programs, explanatory talks were given by Ferdinand Dunkley, Birmingham Centennial Week chairman, and Maurice Ruger of Phillips High School.

Guy C. Allen read a paper on "The Restless Age of Music" before the Birmingham Music Teachers' Association, in the Allied Arts Club. The paper was illustrated with examples of ultra-modern music.

Causerie Musicales Given in Montreal

MONTREAL, April 16.—Causerie musicales given by Mrs. H. M. Little in association with Boris Hambourg and Leopold Morin have been interesting features of the season. The first dealt with the history of the 'cello, the program extending from music by early Italian masters to writings by the moderns. Mr. Hambourg played the 'cello; Mrs. Little was at the piano and read a historical preface. The second program, given by Mrs. Little and Mr. Morin, pianist, was based on works by Schönberg, Berg, Bartók and Korngold. These events, given in the Mount Royal Hotel, attracted audiences that were both large and appreciative.

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Boston Activities

April 15.

The Quincy Teachers' Association brought its music course to a fitting close in the High School Hall on April 11 before an appreciative audience. The Little Symphony, Julius Theodorowicz, leader, and ten members of the Boston Symphony with Leon Varbarian at the piano, and Alden Davies, tenor, as assisting artist, gave pleasure in a well balanced program. The program included compositions by Herbert, Tchaikovsky, Rubinstein, Wolf-Ferrari, Liadoff, Massenet, Handel-Carmichael, Handel-Dreschel, Clay, Hageman, Orlando Morgan, Rachmaninoff, Herbert Hughes and Eric Coates. The course was managed by H. B. Williams of this city.

Emma Louise Biedenharn, a young contralto from the South, who has been coaching with T. Albert Schroeder the five years, will give her first Boston recital on May 7 at the Copley-Plaza. Willard Young, young Boston baritone, also a Schroeder pupil, has been engaged as soloist in First Church of Christ, Scientist, in Salem. Rita Foley, another Schroeder artist, is meeting with success in costume recitals of ancient and modern Irish folk-songs.

The last of a morning concert series, under the direction of Mrs. Charles H. Ferguson, in aid of the New England Peabody Home for Crippled Children, was held in the Hotel Vendome, April 11, before an overflow audience. The artists were Agnes Edwards Hatch, soprano; Pricilla Smith, harpist, and Constance Bevan Whitcomb, pianist. Music performed was by Grieg, Schutt, Purcell, Hopkinson, Schumann, Arne, Foster, Brahe, Curran, Hasselmanns, Holy, Saint-Saëns, Debussy and Cyril Scott.

In the Art Series Course held at the Temple Israel, April 3, works by Jewish composers, past and present, were featured before a large audience. Henry Levine, correspondent for MUSICAL AMERICA, lectured on Ernest Bloch and his music, giving artistic illustrations of several of Bloch's compositions. Henry and Constance Gideon contributed folk-songs, with interesting explanations by Mr. Gideon. Félix Fox gave masterly interpretations of piano numbers. The Fiedler String Quartet, Arthur Fiedler, conductor, assisted by Mr. Elcus, violinist of the Boston Symphony, gave readings of other Jewish music. The program was in charge of Aaron Richmond, impresario.

George Sawyer Dunham, choral leader, has announced the following soloists and dates: Community Service, Brockton Theater, Brockton, Mass., April 15; "The Seven Last Words of Christ," Dubois, Ethyl Hayden, Paul Althouse, Richard Bonelli, Choral Art Club of Brockton, Boston Orchestral Players; Fitchburg Festival, Mass., April 26; "La Gioconda" in concert form, Claire Maentz, Dorothy George, Rose Zulalian, John Parrish,

Ralph Tailby, Henry Jackson Warren, Festival Chorus, Boston Orchestral Players; "Artists' Night," April 27, Louise Loring, Henrich Gebhard, Festival Chorus, Boston Orchestral Players; Brockton Festival, "Aida," in concert form, May 3, Claire Maentz, Rose Zulalian, Joseph Lautner, Walter Kidder, Henry Jackson Warren, Festival Chorus, Boston Orchestral Players; "Artists' Night," May 4, Olga Avierno, John Parrish, Festival Chorus, Boston Orchestral Players; Keene, N. H., Festival, May 12, "Cavalleria Rusticana" and "Land of Our Hearts," Chadwick, Lillian Gustafson, Grace Leslie, Ernest Davis, Frederick Baer, Festival Chorus, Boston Orchestral Players; "Artists' Night," May 13, Edward Johnson, Festival Chorus, Boston Orchestral Players.

Henry Jackson Warren, baritone, has had an active season in the concert field. Some of his dates as soloist are: "The Crucifixion," Boston, April 15; Handel and Haydn Society, "Samson and Delilah," Boston, April 17; recital, Cambridge, Mass., April 27.

"The Seven Last Words of Christ" was sung in the following churches during the week: Needham Methodist Episcopal Church; Centenary Methodist Episcopal Church, Auburndale; College Avenue Methodist Episcopal Church, West Somerville; Tremont Street Methodist Episcopal Church, this city. Soloists were: Doris Emerson, Helen Coombs, Ruth M. Libby, Clara Lieber Harper, Arthur O. Wellcome, G. Edwin Hoeg, James R. Houghton. Conductors were: Ruth Olive Halford, Rev. Earl E. Harper. Mrs. Franklin E. Leland, Maude Wellington, Cleora A. Nickles and Myrtle Richardson were organists.

W. J. PARKER.

"Trial By Jury" Given at Mannes School

A sparkling performance of the Gilbert and Sullivan "Trial by Jury," given under the direction of George Newell, was presented at the David Mannes Music School Saturday evening, April 9, enlisting soloists, chorus and dancers. The performance was under the auspices of the Students' Association. The diction of soloists and chorus made possible full enjoyment of the Gilbert wit, and the singing of pupils of Fraser Gange and Greta Torpadie lent charm to Sullivan's music. Members of the School Chorus were Bridesmaids, Spectators, Jury, etc. The Chorus, organized this year under Mr. Newell's leadership, gave, earlier this season, choral works of old Italian masters. Frederick Packard was dramatic director for the Gilbert and Sullivan performance.

Paul Shirley Leads Lewiston Concert

LEWISTON, ME., April 16.—Music lovers were enchanted by the Paul Shirley concert in the City Hall, given by Boston orchestral players. The most impressive number was the Andante from Tchaikovsky's Fifth Symphony. Other works included the "Mignon" Overture, Meyerbeer's "Coronation" March, and excerpts from "Schéhérazade." The soloist was Marjorie Leadbetter. Charles Leech Gulick christened the new organ-chimes in the Calvary Methodist Church. The chimes are a memorial to the late Almon Gardner Lane of Lewiston.

Teachers' Society Elects Officers

BOSTON, April 16.—The Pianoforte Teachers' Society of this city held its annual meeting on April 11. The following officers were elected: President, Mrs. Jane Russell Colpitt; vice-president, Harry N. Wiley; secretary, Marion C. Whiton; publicity secretary, Alice R. Hall; treasurer, Alice T. Cunningham. Following the business meeting a piano recital was given by Blanche Brocklebank, head of the piano department at Wellesley College, assisted by Jeanne Hoffman and Marion Fuller.

W. J. P.

Officers Elected By Providence Club

PROVIDENCE, R. I., April 18.—At the annual meeting of the Chaminade Club, held on April 14, Mrs. George H. Lomas of Pawtucket was elected president for the fourth consecutive year. Other officers are: first vice-president, Mrs. George Hall; second vice-president, Edith Gyllenberg Waxberg; recording secretary, Hope Hammett; corresponding secretary, Ruth Tripp; treasurer, Mrs. Dexter T. Knight; historian, Mrs. Paul F. Estey; directors, Evangeline Larry and Mrs. E. Lindsey Cummings.

N. B. P.

Boston Orchestras and Recitalists Are Applauded

[Continued from page 33]

Mary Shaw Swain played beautiful accompaniments.

Benno Moiseiwitsch, pianist, was heard in Jordan Hall on April 6. Two Sonatas, the Chopin in B Minor, and the Liszt in B Minor, the Bach-Liszt Organ Fantasia and Fugue in G Minor, and numbers by Ravel, Debussy, Stravinsky, Ibert and Rachmaninoff made up his program. This was one of the outstanding piano concerts of the season. Mr. Moiseiwitsch's tone was always beautiful, and a wealth of nuances gave iridescent sparkle to his pianism.

Joint Song Recital

Marie Sundelius, soprano, and Aroldo Lindi, tenor, appeared in Symphony Hall on April 7. Each sang operatic arias and Swedish songs. Mme. Sundelius charmed with her sweet voice and artistic style. Mr. Lindi stirred his listeners with his unusual voice, both in lyric passages and in dramatic passages. Operatic duets were also keenly enjoyed. Marion Sims was an admirable accompanist.

Luther O. Emerson, baritone, was heard in Steinert Hall on April 7. Mr. Emerson disclosed a pleasing voice, skillfully trained and employed with distinction of style. He brought thoughtfulness and discerning musicianship to his interpretations. Reginald Boardman accompanied excellently.

Alice Allen Drayton, pianist, gave a pleasurable recital in Repertory Hall on April 7. Miss Drayton revealed a technique of ample scope and a consideration for quality and variety of tone. There were sweep and understanding in her interpretations.

Alice Armstrong Kimball, soprano, sang in Jordan Hall on April 7. Miss Kimball possesses a lovely lyric voice. It is well-placed, evenly developed, and of notable flexibility. Charm of manner and of presentation characterized her singing of varied music. Beatrice Varden Roberts accompanied in artistic manner.

Welsh Songs Sung

Alden Davies, tenor, presented interesting works at his recital in Jordan Hall on April 8. Especially attractive were old Welsh songs, with harp accompaniments delightfully played by Lillian Clark. Mr. Davies has a lyric tenor voice of agreeable quality. He uses it discreetly and

colors his interpretations with subtlety and finesse. Richard Malaby played musicianly accompaniments.

Mme. Povla Frijsch returned on April 9, and was welcomed by a large audience. Again she disclosed her outstanding interpretative abilities. Every song was a veritable creation. Irresistible sweep of imagination colored her voice with gripping effect and with telling beauty. Artistry was lavished with profusion. Frank Bibb's accompaniments were of superlative excellence.

HENRY LEVINE.

Mrs. Edward MacDowell Plays in Milwaukee

MILWAUKEE, April 16.—A notable visitor has been Mrs. Edward MacDowell. Mrs. MacDowell played favorite works of her husband and added to them that touch of intimacy which her auditors were manifestly expecting. She told how "From a Log Cabin," "The Joy of Autumn" and "To a Water Lily" were inspired. Mrs. MacDowell was deluged with requests for the "Polonaise," "The Witches Dance," "In a German Forest" and other numbers. She played them all graciously.

C. O. S.

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SAN FRANCISCO HAS FINE CONCERT LIST

String Quartet, Hayes and Gil Valeriano Heard in Good Music

By Marjory M. Fisher

SAN FRANCISCO, April 16.—The California String Quartet of the San Francisco Conservatory followed its successful debut of last month with a second concert in Sorosis Club Hall last week. A feature was Ernest Bloch's Quintet. Ada Clement was the pianist.

The program began with Mozart's C Major Quartet, and the Quintet was preceded by a talk from Mr. Bloch. He contradicted critics who called his music "Jewish." He asserted that the Quintet was not Jewish—or Chinese—but that it was exotic and was supposed to be objective, although he admitted that there were times when it became subjective in spite of himself. Messrs. Pollak, Wolski, Verney and Penha played with all the fire the work demanded, and Miss Clement did notable work at the piano. These concerts will be continued under the management of Alice Seckels.

Roland Hayes gave the first of two tenor recitals under the management of the Wolfsohn Bureau in Scottish Rite Hall on April 7. The intimate hall revealed the artist at his best, and the program was notable. Included were numbers by Caldara, Beethoven, Schubert, Schumann, Debussy, Griffes and Quilter. Spirituals were in arrangements by the singer and by Gustav Klemm. William Lawrence was the accompanist.

Gil Valeriano, a Spanish tenor new to the Coast, was introduced to San Francisco by Alice Seckels and the Women's City Club. A distinguished audience gathered in the Club Auditorium and heard a program that ranged from Italian, English and Spanish folk-songs to Debussy and Granados, with other numbers by Handel, Donaudy and Franz. This singer makes artistic use of his voice and interprets intelligently. Margo Hughes was the excellent accompanist.

California School Bands to Hold Contest

SAN FRANCISCO, April 16.—The first official State contest of high school bands ever held in California will be a feature of this year's celebration of Music Week in San Francisco. Fourteen bands from as many cities have already enrolled for the contest, which is open to all high school bands in the State. The contest will be held on May 7, and in the evening the massed bands will play in the Civic Auditorium. First and second prize winners will be entitled to represent the State in the national contest to be held later in the month either in Kansas City or Council Bluffs. M. M. F.

Powell Recovers From Illness

SAN FRANCISCO, April 18.—John Powell has recovered from an illness that caused the cancellation or postponement of many concert dates, and will give his San Francisco concert for the Elwyn Series subscribers on April 24. M. M. F.

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THE Persinger String Quartet of Santa Barbara, formerly of the San Francisco Chamber Music Society, will make a second tour of the East during October, November and December, 1927. Due to the annual series of concerts given in Santa Barbara, San Francisco, Los Angeles and Pasadena, it will not be possible to extend the tour beyond this period. The Persinger Quartet was founded in 1916 as part of the San Francisco Chamber Music Society, and has since been under the musical direction of Louis Persinger. The other members are, left to right, Walter Ferner, 'cellist; Louis Ford, violinist; Nathan Firestone, viola player. The Persinger Quartet was first heard in the East when it played at Mrs. Elizabeth Sprague Coolidge's festival in Pittsfield in 1922.

EVENTS IN SAN JOSE

Music Week Preparations Go On Apace—High School Musicians Honored

SAN JOSE, CAL., April 16.—Elsa M. Work, soprano, and Gladys Bardwell, pianist, gave an excellent program in the First Presbyterian Church last week before an appreciative audience. Mozart, Mendelssohn, Grieg, Schubert, Schumann, La Forge, Meyer-Hellmund and Perry songs disclosed Mrs. Work's admirable musical taste; and Mendelssohn, Arnold and Grainger numbers brought plaudits to Miss Bardwell.

Harris C. Worcester has been appointed Music Week chairman for this county by the Chamber of Commerce. Music Week coincides with San Jose's Fiesta de las Rosas.

Four students of the music department of the San Jose High School were honored by an invitation to play in the selected California All-State High School Orchestra, which will be a feature of the State convention of high school principals meeting in Sacramento next week. The San Jose musicians chosen are Natalie Montgomery, William Richards, Elwin Schwartz, Ellison Hussey. The local Rotary Club financed the trip of the student players to the State capital. George T. Matthews, director of the High School Orchestra, accompanied the players. MARJORY M. FISHER.

San Jose Association Will Enlarge Board

SAN JOSE, April 16.—The San Jose Musical Association held a meeting in the Hotel St. Claire on April 8 to determine ways and means for obtaining greater co-operation from the public, so that its work may be placed on a secure financial basis. Plans include enlarging the board of directors from seven to fifteen—the additional members to be selected by the present board, which consists of Dr. Charles M. Richards, Robert Syer, Mrs. William Leet, Marjory M. Fisher, Arthur Curtner, George Eardley and David Burnett. A membership committee of twenty-five was also determined upon, and an effort will be made to secure a group of 100 guarantors with their liability limited to \$50 each. For the first time in four years, the Association's season of artist concerts was financed without a deficit.

Vocal Teachers Hold Conference

The twelfth and final conference of the Guild of Vocal Teachers, of which Anna E. Ziegler is president, was held in Chickering Hall on April 11, with Susan S. Boice presiding and Henrietta Speake-Seeley, Fannie Kurth Sieber and Amy

Ray Sowards as hostesses. George H. Gartlan, director of music of the New York schools, delivered an address, "What Are the Schools Doing for Vocal Music?" Papers on "The Chiff Voice" and "The Necessity for Correct Pitch" were read by Louise Weigester and F. E. Lane. The Bach Cantata Society, under Philip Gordon, sang three chorales and the Cantata "Come, Redeemer of Our Race." The subject for discussion, "Diction," was introduced by Miss Boice. A reception closed the meeting.

Ocko Plays Three Times in New York

Bernard Ocko, violinist, had three important engagements last week in New York. On Monday evening he played at the Beethoven Association concert in Brahms' Piano Quintet with Benno Moiseiwitsch, and in Brahms' String Quintet in G with the Letz Quartet. On Sunday evening at Carnegie Hall he appeared in the Musical Art Quartet at the George Antheil concert. On Wednesday evening Mr. Ocko was the soloist with the Banks Glee Club in Carnegie Hall, playing two groups.

Bolm Ballet To Be Guaranteed by Fund

The success of the Adolph Bolm Ballet performance recently has prompted a number of prominent music lovers to secure a guarantee fund in order to sponsor a ballet season in New York next fall or winter similar to the Chicago Art Alliance ballet season, which has proven so successful under the leadership of Mr. Bolm.

"MATTHEW PASSION" SUNG IN PITTSBURGH

Large Audience Impressed by Performance of Much Beauty

By Wm. E. Benswanger

PITTSBURGH, April 16.—The long awaited and eagerly anticipated performance of Bach's "Passion According to St. Matthew" by the Mendelssohn Choir was given in Carnegie Music Hall on April 12. The music weaved its magic spell on a large audience, which respected the solemnity of the work by refraining from applause until the end.

The choir did excellent work, and a second choir was placed in the second balcony, giving beautiful effects. Ernest Lunt conducted in his usual able manner, with firm beat. The soloists were Ethyl Hayden, soprano; Grace Leslie, contralto; Arthur Kraft, tenor, and Bernard Ferguson, baritone. All rendered highly efficient service, supplementing art with fine voices. Additional soloists from the chorus were Fred McHugh and George Patterson, baritones. Earl Mitchell, at the organ, played well. The Ripieno Choir consisted of soprano voices from the Tuesday Musical Club.

The Polyphonic Choir, under Rev. Carlo Rossini, sang their leader's oratorio, "The Son of Man," in Carnegie Music Hall on April 5. The soloist was Leo De Hierapolis, baritone.

The P. M. I. String Orchestra gave a concert on April 8. Dr. Charles N. Boyd conducted ably. Assisting were William H. Oetting, organist, and Frank Kennedy, pianist.

The Tuesday Musical Club offered a choral program in Memorial Hall on April 12.

Under the auspices of the Twentieth Century Club, Mildred Dilling, harpist, and Edgar Schofield, baritone, appeared in a joint recital on April 11. Miss Dilling made a deep impression and Mr. Schofield won many new admirers.

Dr. Charles Heinroth, organist and director of music of Carnegie Institute, concluded his series of Lenten lectures on April 9. His subject was "The Technic of Expression." Dr. Heinroth's weekly free organ recitals continue, as do those of Dr. Caper P. Koch in North-side Carnegie Hall.

Syracuse Dean to Lecture at Columbia

Dean Harold L. Butler of the College of Fine Arts, Syracuse University, has again been engaged as lecturer for the Columbia University summer session. For the benefit of young voice teachers, Dean Butler will give thirty lectures on "How to Teach Singing." These will deal with breathing, tone emission, placement, resonance, diction, the proper use of phonetics, diagnosis, vocalises and songs. Mr. Butler will also give thirty lectures on "The Interpretation of Standard Song Literature." Beginning with the songs of the Italian classic period, Mr. Butler will trace the development of the song to the present day. Nearly 150 songs will be sung during these lectures. Mr. Butler will also give private lessons in voice to advanced students up to a maximum of ten hours each week.

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Speakers Discuss Pertinent Questions at Federation's Biennial in Chicago

[Continued from page 3]

no money to effect an entrance into the professional artistic world. In some cases they fell back on teaching; others gave it up and turned, comparatively late in life, to some other activity.

"The field of musical talent is much larger than the demand. Nobody wants to hear Maggie Jones and Jimmy Smith, until the world has reason to believe that Maggie Jones and Jimmy Smith are worth hearing; and few of the Maggies and Jimmies who have devoted their young and enthusiastic years to getting a musical education have the money or the selling organization to acquaint the world with the fact that they are worth hearing.

"A young doctor or a young lawyer can make his living after he has obtained

his education—as an interne in a hospital, or a clerk in a lawyer's office. But for the young musical artist there is no such market for his services.

"The National Music League was organized to create a market for worthy young musical artists. More than 1000 artists have been heard in our auditions in a year and a half, and about three per cent have been found worthy. The services of the League are given free to obtaining concert engagements for the worthy ones, about 750 engagements having been obtained for League artists, for which they have received \$90,000 in fees. Those who did not measure up to standard were given the reports of the judges, so that they might know in what respects they were deficient—a far kinder method than would be a mere dismissal with a modicum of praise."

Convention Hears Grimm Prize Work

By Oscar Thompson

CHICAGO, April 20.—The first performance anywhere of C. Hugo Grimm's "Erotic Poem," the work which won the thousand dollar prize offered by the National Federation of Music Clubs for a symphonic composition, was a salient event of the third day of the Federation Biennial. The composer, a resident of Cincinnati, and son of Carl W. Grimm, a musical educator of that city, was present to hear his work presented at a special concert of the Chicago Symphony in Orchestra Hall, with Frederick Stock conducting. Mrs. Edgar Stillman Kelley, president of the Federation, presented him the prize money immediately after the performance. This award, it was explained, was the gift of W. A. Clark, Jr., of Los Angeles and the Philharmonic of that city.

The prize work was flanked on the program by Beethoven's third "Leonore" Overture and Stravinsky's "Firebird" Suite, Albert's once controversial arrangement of the Bach G Minor Organ Fugue, Wagner's "Träume" and Liszt's "Les Préludes" were other numbers which gave those who cared to make comparisons a basis for viewing the prize work in the light of other accomplishments. It withstood the test with what may fairly be described as an encouraging success, possessing, on first hearing, merits of solid craftsmanship, if less positive qualities of inspiration.

The musical poem is based on Edgar Allan Poe's short story, "Eleanore," and contrives to suggest something of the fantasy and morbidity of the tale. No detailed program was given out by the composer, but presumably the music pictures not only the sadness of the broken romance of the cousins, but also the

inner struggle through which the hero passes when he weds another and is tormented by the old love until it is revealed to him that the soul of one has been reincarnated in the other.

The music has passages of directness and others in which it seems to grope and hesitate, perhaps purposely. The scoring is not unusual in color or scope, but has the virtues of firmness and clarity. It is of a traditional rather than an extremist character. The chief doubt which it left with the reviewer was whether it possessed in its basic material sufficient beauty to give it any very wide appeal to patrons of symphonic music in a day when skilled writing is taken for granted. The federated club delegates applauded it with a heartiness that indicated it had made a very favorable beginning.

Dresden Restudies "Frau ohne Schatten"

DRESDEN, April 2.—A feature of the recent series of Strauss operas, under the composer's baton, was a restudying of "Frau ohne Schatten." This work, first given here in 1919, has never held the stage. This is, perhaps, owing to the curious text and the very unvoiced music for women soloists. But under the composer the score had a new and potent effect. The cast included Barbara Kemp as guest and Friedrich Plaschikhe.

Zendt Sings in Musicians' Club

CHICAGO, April 16.—Marie Sidenius Zendt, soprano, met with success as soloist for the Musicians' Club of Women in the Fine Arts Building on April 4. Mme. Zendt sang a waltz by Messager, Brahms' "Nachtigall," John Alden Carpenter's "When I Bring to You Colored Toys," and Arthur Olaf Andersen's "May Time."

Children in Superior Give Concert

SUPERIOR, WIS.—Five hundred school children gave their sixth annual concert, presenting combined school orchestras and bands, directed by Charles E. Andrews, recently. E. A. Braman, supervisor of music, aided in directing this concert. V. B. S.

London Students Sing "Passion"

LONDON, April 1.—Bach's "St. Matthew Passion" was performed in its entirety by students of the Royal Academy of Music, under Sir Henry Wood, at Queen's Hall. It began at two and lasted (with an hour's interval) till half-past six. It was a worthy and moving performance. The Narrative was shared between three young tenors.

Enesco Will Return Next Season

Georges Enesco, Rumanian violinist and composer, will return to this country for the season 1927-28, after a year's absence. His entire time this season will be filled with his Continental engagements. He opened his season with a Paris recital and a tour of the French provinces, appearing in Nice, Cannes, Toulon, Marseilles, Rennes, Havre, Lyon, and also a tour of Germany. During

the months of January, February and March, Mr. Enesco visited his native Rumania, where he was booked to play practically every day during the three months of his stay. At the beginning of April, he returned to Paris for his second recital, leaving afterward for concerts in Brussels, Gand, Liege (both in recital and with orchestra), followed by a second tour of France and a tour of Spain. In short, an estimate of all his appearances from October to June brings the number up to a little over 100. Mr. Enesco will give this season the first performance of Ravel's new Sonata for violin and piano, with the composer at the piano. As for his own compositions, he has a third sonata for piano and violin, a work Rumanian in character which he has dedicated to the memory of Franz Kneisel, and which he will play in Rumania and in Paris.

Judges Congratulate "Musical America" on Contest

[Continued from page 1]

your admirable idea for stimulating musical creative activity in America."

Frederick Stock, conductor of the Chicago Symphony, wrote:

"Dear Mr. Weil:

"Heartiest felicitations for the tremendous interest MUSICAL AMERICA's prize contest has evoked among the musical writers of America. The results of your contest will surely prove another epoch-making step in the development of American orchestral composition. Certainly at least one really fine orchestral work is bound to appear in all these ninety scores which have been submitted."

Leopold Stokowski, conductor of the Philadelphia Orchestra, wired his congratulations on the remarkable results of the contest, and signified his readiness to begin examination of the scores at once.

Gabrilowitsch Is Engaged to Conduct N. Y. Symphony

[Continued from page 1]

witsch's engagement was foreshadowed in MUSICAL AMERICA last week.

Mr. Busch will open the season Oct. 21 and remain until Jan. 15, conducting twenty-eight concerts. The two succeeding concerts, on Jan. 20 and 22, will be under the direction of Mr. Gabrilowitsch. Walter Damrosch will appear in his new capacity as guest conductor from Feb. 10 to March 4. The remainder of the season will be under the direction of the conductor whose identity has not yet been disclosed.

The five concerts for children and six concerts for young people will be conducted by Mr. Damrosch. He also will take the orchestra on tour during the last week in January and first week in February to Northampton, Schenectady, Utica, Rochester, Pittsburgh, Indianapolis, Louisville, Cincinnati, Wilkes-Barre and Philadelphia. There will be six concerts given in Brooklyn during the season.

"Turandot", "Trovatore" Are Presented in Baltimore

[Continued from page 1]

Angelo Bada and Alfio Tedesco in the lighter rôles as Ping, Pang and Pong.

There were many recalls for the principals. Mme. Easton and Mr. Johnson acknowledged twelve calls with Conductor Serafin after the climax of the second act. The settings of Josef Urban were adroitly managed and each stage picture arrested the attention of the demonstrative audience.

At the fall of the curtain Dr. Hugh H. Young and Dr. A. R. L. Dohme, with other members of the list of guarantors who were instrumental in securing this season, expressed themselves encouraged as to the financial success of the performances. Acting as local agent for the list of guarantors, Frederick R. Huber deserves credit for the success of the venture.

"Trovatore" Sung

The second night's bill was "Il Trovatore" sung by a brilliant cast. The audience, attracted by the familiar opera and the group of stars chosen for the rôles, outnumbered that of the opening night. Rosa Ponselle as *Leonora* established herself a favorite, and, as if inspired by the approval, presented the part with unusual brilliance. Her interpretation held vocal beauty and her example of artistry invited outbursts of appreciative applause. Julia Clausen as *Azucena* gave the rôle more than casual interest; her warmth of tone and sympathetic expression were embodied with artistic sincerity. Giovanni Martinelli as *Manrico* carried the standees to a point of enthusiasm seldom witnessed in local performances. His voice reverberated throughout the crowded auditorium and its unstrained vibrancy delighted the admiring hearers. The qualities of Léon Rothier's voice in the rôle of *Ferrando* added to the excellent effects gained by the principals.

The remaining bills will include performances of "Rigoletto" with Galli-Curci and Beniamino Gigli, "La Bohème" and "Cavalleria Rusticana."

FRANZ C. BORNSCHEIN.

Cincinnati Symphony Ends Dayton Series

DAYTON, OHIO, April 16.—The Cincinnati Symphony made its third appearance here recently, being heard in an afternoon concert under Ralph Lyford for the children, and in an evening event under Fritz Reiner. Works performed were Brahms' Second Symphony, the Overture to "The Bartered Bride," three movements from Bartók's Suite No. 1, Op. 3, and Casella's "Italia." This was the last of the regular series by the local Symphony Association. H. E. H.

WALLINGFORD, VT.—The choir of the Congregational Church recently sang "The Holy City" under the direction of the organist, Ethel Glantz.

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People and Events in New York's Week

Piano Scholarship Won in New York by Nephew of Cleveland Conductor



Vladimir Sokoloff with His Teacher, Thuel Burnham

The Thuel Burnham Scholarship, offered this year by a group of socially prominent New Yorkers, headed by Mrs. Oliver Harriman, has been won by a thirteen-year-old pianist, Vladimir Sokoloff, nephew of the conductor of the Cleveland Orchestra, Nikolai Sokoloff. Already he has had considerable commendation and Mr. Burnham predicts a brilliant future for him.

A number of Mr. Burnham's pupils have been fulfilling important concert engagements this season in America and Europe and others have held prominent positions in conservatories throughout the country.

Mr. Burnham has been engaged for a number of concerts in cities within a day's radius of New York and in New York City itself, having found it inadvisable to accept concerts at a further distance, due to his teaching activities.

Besides his fortnightly musicales, in which three or four pupils appeared on each occasion, assisted by prominent guest artists, Mr. Burnham has just finished a series of four "soirées musicales intimes" at which he played, assisted by such artists as Olga Petrova, the actress; Martha Attwood of the Metropolitan Opera; Cornelius Van Vliet, cellist; Arthur Hartmann, violinist; Edwin Markham, poet; Hamlin Garland, novelist, and other celebrated folk. The student musicales will be continued during the summer.

Talley Spring Tour Heavily Booked

Marion Talley's spring concert tour was announced by her management, the Metropolitan Musical Bureau, as follows: April 18, Worcester; 20, Binghamton; 23, Winston-Salem; 25, Richmond; May 2, Norfolk; 12, Parkersburg; 14, Lynchburg; 17, Little Rock; 20, St. Louis; 23, Milwaukee; 25, Duluth; 27, Davenport; 29, Atlantic City. Miss Talley will also sing with the Metropolitan Opera Company this spring in Atlanta, Cleveland and Rochester. She will return for the summer for rest and study and will open her fall concert tour on the Pacific Coast in early September.

Diller-Quaile Pupils Give Recital

Martha Wright, Paula Tyler, Helen Brown, Francis Clute, Florence Moxon and Frederic Hart, members of Elizabeth Quaile's interpretation class, were heard in concert in Chickering Hall on April 9. Miss Wright played D'Albert's Prelude, Gavotte and Musette and a gigue of Bach; Miss Tyler, two Intermezzi and a Capriccio of Brahms; Miss Brown, "May Night," by Palmgren and Debussy's "La Cathédrale Engloutie"; Mr. Clute, Preludes by Rachmaninoff and Scriabin and Griffes' "Night Wind"; Miss Moxon a Chopin group, and Frederic Hart the first performance of his own Trio in E Minor, from manuscript, in which he was assisted by Oliver

Edel and Robert Schenk. Mr. Hart's talent as a composer was disclosed in a recital a year ago when he played his "Gulls at Sunset." The Trio shows a decided advance both in fecundity of ideas and ability to put them in structural form. The pianists have arrived at the point where their performance can be heard with pleasure, as the applause of those present impressively attested.

Master Institute Presents Pupils in Recital

The mid-season recital by students of the Master Institute of United Arts presented a program of interesting content, sustained by the musicianship by the students who appeared. The opening numbers were given by Lillian Lehman, Anna Shafer, Leona Kleban and Catherine Cohen, a blind pianist. Works of Scriabin, Liadoff and Debussy were interpreted by Gareth Anderson, Bertha Fein and Tessie Nydof. Pearl Rosenblum and Shirley Reismann presented Rubinstein and Schumann numbers. The pianists' share of the program ended with a trio of young pianists, Julius Manney, Minnie Hafter and Rose Saffin, who played a Scriabin etude, Mendelssohn's "Variations Sérieuses" and a Brahms Rhapsody. Eva Spector, violinist, played the "Souvenir de Bade" of Leonard. Harold Trauman accompanied them ably. The program was concluded with a movement of Haydn's Trio in A Major, played by Irving, Laura and Jeannette Binder. The students were pupils of Mr. and Mrs. Maurice Lichtmann, Max Drittler, Esther J. Lichtmann, Ethel Prince Thompson, of the piano faculty; Hermen Rosen of the violin faculty, and Percy Such of the cello and ensemble faculty.

Farnam Pupils Will Give Church Recitals

Lynnwood Farnam will hold a pupils' festival at the Church of the Holy Communion, New York, May 23, 24, 25 and 26, when a series of daily one o'clock recitals will be given. All performances will be "from memory," and the following organizers will take part: Winslow Cheney, Alfred Greenfield, Ruth Barrett, H. W. Hawke, Ellen Fulton, Alexander McCurdy, Jr., Robert F. Cato, Eleanor Allen, Hugh Porter, Ernest F. White, Clarence Mader.

Artists Join Forces Under Knoch's Direction

Frederick L. Liebling presented Emma Noe, soprano; Shella Fryer, contralto; Rhys Morgan, tenor, and Sigurd Nilssen, bass, in a program drawn largely from the operatic repertoire, in the recital hall of the Edward P. Mason Company on April 7. Quartets from "Marta" and "Rigoletto," the "Faust" Trio, and a duet from "Madama Butterfly" were included. This "private professional audition" was held under the direction of Ernest Knoch.

Cecilia Cramer to Appear in New Opera

Cecilia Cramer, soprano, appeared in a vocal concert given in New York on April 9, singing a group of songs in English, arias from "Cavalleria Rusticana" and "Tosca," with G. Ciccarelli, and an aria from Anelli's "Fernanda." She has been engaged to appear in the principal soprano rôle of Anelli's new Jewish opera, "Iuana," which will be given in New York in the late spring.

Creatore Leads Band in Winter Garden

Giuseppe Creatore led his band in the Winter Garden, New York, on the evening of April 17, in numbers which were received with great enthusiasm. His offerings included the "Mignon" Overture, original impressions and variations on popular songs of the day, and excerpts from "Carmen." Pauline Talma, soprano, appeared as soloist.

Kurenko Gives Tea for Adamases

Maria Kurenko, Russian soprano, gave a tea at Chickering Hall, New York, on the afternoon of April 17, in honor of Mrs. A. F. Adams, Sr., and her son, John Trevor Adams, president of the Wolfsohn Musical Bureau of New York. A number of musical personalities were present.

In the City's Studios

Etta Koss, soprano, and David V. Healy, who gave a successful joint recital in Aeolian Hall on March 5, are both from the studio of Mario Pagano.

Abby Putnam Morrison, soprano, among whose recent New York appearances was a Plaza concert in aid of the MacDowell Fund, is training under Harriet Foster.

Pupils of Alexander Kelberine gave a musicale in the Civic Club on March 14. Those who took part were Bessie Shapiro, Lisa Trotzky, Charles Levitzky, Rose Lazaroff, Marion Epstein, Hannah Wittenberg, Esther Babad, Mina Meyerowitz, Cecile Lock-Langlois and Bernardo Siegel. The last-named gave a recital in Boston on March 20. The program consisted of standard works of the classic composers with the exception of a caprice by Arensky.

From Estelle Liebling studio comes news that Claire Madjette has been engaged as leading prima donna of the Atlanta Municipal Summer Opera Company.

Among others of her artists, Anne Yago, contralto, is now playing in the new Shubert production "Yo San." In June Miss Yago goes to St. Louis, where she is to sing leading contralto rôles with the St. Louis Municipal Summer Opera Company.

Dorothy Miller, who has recently been playing the prima donna part in "The China Blue Plate," which has been touring vaudeville houses, relinquished her rôle to join the twelve "Liebling Singing Girls," who begin their five-months' Public tour at the Paramount Theater on April 2.

"The Liebling Singing Girls" are appearing this week at the Branford Theater, Newark.

"The Liebling Singing Sextet" was engaged for the Capitol Theater, Detroit, the week of March 28.

"The Liebling Singing Octet" will sing Easter week at the Brooklyn Strand Theater.

Frances Sebel has just signed a new contract as leading lyric-dramatic soprano with the WEAFF Grand Opera Company.

Jessica Dragonette has been re-engaged for another year by the WEAFF Musical Comedy Company.

"Connecticut Composers" was the topic of a program given for the Mosaic Club of Bridgeport by Mary B. Holley of Danbury, Conn., a pupil of Maude Douglas Tweedy of New York. Miss Holley read a paper on composers since colonial days who had been born in Connecticut or had conducted their musical activities there, and was heard in two groups of songs accompanied by Mrs. Robert Fox. H. R. Shelley, Charles Hawley, Florabel Blackwell, John Adam Hugo, Charles E. Ives, Jules Jordan and Donald Tweedy were represented.

The seventh of Miss Tweedy's pupils' class recitals was given on April 11. Participating were Jeanne Palmer, Florence Paul, Vera Kane, Nella Miller and Emily Boyle, sopranos; Anna Shaitel, Mary Holley and Christine Sims, mezzos; Elsie Sheerin and Marion Raber, contraltos; Howard Tompkins, Giovanni Morelli, George Pancoast, Charles Denton and Ralph Hudson, tenors, and Donald Fiser and Alexis De Graam, baritones.

Irene Malastina, soprano, recently scored in a Danbury recital.

Donald Fiser closed his engagement at the Criterion Theater, New York, after eight months.

Marion Raber has been engaged at the Gaiety Theater.

Benjamin Brush, tenor, has been booked for a month of opera in Malden, Mass.

From the La Forge-Berumen Studios: Marie Houston, soprano and Margaret Vernier, pianist, have returned from a successful tour of the South. They gave forty-seven concerts and visited most of the larger cities as well as many of the

smaller ones. Twenty concerts resulted in re-engagements. Miss Houston and Miss Vernier leave soon for an extended tour of the New England States, where they have already booked about fifty concerts.

Mrs. Jaime Carret, pianist, and Manlio Ovidio, baritone, will be heard in concert at Freehold, N. J., April 29. Alice Bracey Taylor will accompany Mr. Ovidio.

Sara Newell has been engaged to accompany at the Pier Concerts in Atlantic City, N. J., for the season. On Sunday, April 10, Miss Newell presided at the piano for Thalia Sabanieeva and Paul Althouse.

Adele Luis Rankin has herself accepted a new post in Trinity Methodist Church, Rahway, N. J., as organist and choir director. The choir consists of thirty members.

Mrs. Rankin gave a recital of her senior students recently.

Gertrude Secular, lyric soprano, was engaged by "The Vagabond King" Company.

A program of Negro spirituals was given in Public School 27, Jersey City, by Jeanette Rodermond, Rose Perron, Elizabeth Marrett, Elizabeth Hillyer, Louise Brueger, Wallace Radcliffe.

Louise Brueger, Henriette Meier, and Jeanette Rodermond were engaged for this season's motet choir of the Bergen Reformed Church, Jersey City.

Ethel Buerger, contralto is re-engaged for the third season in the Lutheran Church of the Redeemer, Jersey City.

Mae Rhue, lyric soprano of Allentown, after giving a number of recitals in surrounding towns, closed her series with a successful concert in Asbury Methodist Church of Allentown, where she is soloist. She was assisted by Clarence Reinert, baritone of Philadelphia.

Thomas Joyce, baritone, fulfilled a successful concert engagement in Trinity Methodist Church, Brooklyn, assisted by the Ladies' String Trio of Paterson.

Jeanette Rodermond, soprano, and Wallace Radcliffe, tenor, gave a concert with success in Haverstraw, N. Y.

Anna Gaughran was engaged to sing in Rossini's "Stabat Mater" at Asbury Church, Allentown, March 27.

Elizabeth Hillyer was to appear in a concert in the Presbyterian Church, Phillipsburg, March 25.

Mrs. Rankin directed a chorus of thirty-five pupils in a program at the Laymen's Conference, Bergen Lyceum, on March 20. Rose Perron, lyric soprano from Mrs. Rankin's Studio, gave a recital in Chickering Hall on April 7.

Werrenrath Soloist with N. Y. U. Glee Club

The New York University Glee Club will have Reinald Werrenrath, baritone, as its soloist at a Town Hall concert, conducted by Alfred M. Greenfield, on April 30. Mr. Werrenrath will give two groups of solos, and will be heard incidentally with the Club. He will also lead his own "Cavalier Song." Mabel Beddoe will sing an alto solo in a Brahms Rhapsodie, and the club will be heard in works of O'Hara, Bach, Grieg, Damrosch, Speaks, MacDowell, Williams, Andrews, Cook and Genns-Stoessel. Hugh Porter, organist, and Herbert Carrick, accompanist, will assist.

San Malo to Give Second Recital

Alfredo San Malo, violinist, will give his second Carnegie Hall recital on April 25, playing a sonata of Eccles, Bach's G Minor Solo Sonata, the Lalo "Symphonie Espagnole," and works of De Falla, Debussy, Milhaud and Beethoven. Walter Golde will accompany him. Mr. San Malo will play the preceding day in the Memorial Auditorium of Lowell, Mass., under the auspices of the Contemporary Club.

Blind Singer Applauded in Studio Recital

Joseph M. Kimball, blind baritone from Minneapolis, gave a recital of merit at the studio of Frantz Proschowsky recently. Schubert's "Erlkönig" and "Eri tu" from "The Masked Ball" stood out as numbers especially well suited to his style. An Irish group was well applauded, though possibly the lion's share of approval was bestowed on "The Blind Ploughman."

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PEOPLE'S SYMPHONY HOLDS ANNIVERSARY

Concert in Irving High School Marks Twenty-fifth Season

Celebrating the twenty-fifth year of the People's Symphony concerts, founded by F. X. Arens in 1900, a concert was given in the auditorium of the Washington Irving High School on the evening of April 15, the New York Chamber Symphony, Max Jacobs, conductor, and Henry Clancy, tenor, providing the program. Mr. Jacobs' organization was heard in Haydn's Symphony, "Le Soir" and pieces by Bach, Lalo, Massenet, Honegger, Hübner, Rimsky-Korsakoff, Jarnefelt and Pierné. Mr. Clancy sang three songs with orchestral accompaniment composed especially for the occasion by Mr. Arens.

The People's Symphony concerts were inaugurated through the cooperation of the People's Institute, with a series of orchestral concerts at Cooper Union. The concerts were conducted by Franz X. Arens, who personally bore almost the entire financial burden of the enterprise during that first year. The admission prices were made as low as ten cents. The success of the venture as far as the public was concerned was instantaneous, for the concerts were crowded to capacity from the first, and on several occasions the police reserves were called to handle the crowd that milled in front of old Cooper Union.

In the same year also, the People's Symphony Auxiliary Club was formed for the purpose of making it possible for students and workers to hear the great chamber music organizations. Six concerts were offered for \$1. From the first the Kneisel Quartet, the Flonzaley

Quartet, and other famous chamber music organizations appeared at these concerts.

In 1906 the work of the society was extended to cover a series of symphony concerts at Carnegie Hall. These proved so enormously popular that the Cooper Union Concerts were later abandoned. The orchestral concerts were abandoned in 1917, owing to the entrance of the United States into the world war.

The chamber music concerts have been continued until the present time, at the old price of six concerts for \$1. Last year, in addition to the chamber music concerts, a series of artists' recitals were given, also at the rate of six for \$1, or less than seventeen cents per concert.

Mr. Arens, who retired from active service in the society in 1917, is now a resident of Los Angeles.

Myra Mortimer Completes Spring Season Abroad

Following recent successes in London and Rotterdam, Myra Mortimer is completing her spring season in Europe after which she will go to Paris for a short time, then to Sorrento, for a rest during July and August. In September, Mme. Mortimer will resume her itinerary which takes her to Spain, Italy and Russia, three countries where she has not yet appeared. She sails for America in October for a four months' tour, the opening date being scheduled for Carnegie Hall, New York, on Nov. 7. After this visit, she will say good-by for some time inasmuch as her entire season of 1928-29 is booked abroad. Mme. Mortimer's American season is under the direction of Baldini & Tremaine.

Ernest Davis Engaged for Festivals

Ernest Davis, tenor, will leave for the Pacific Coast on June 29, having been booked for recitals en route in Ohio, Kansas, Colorado, Wyoming and at the Hollywood Bowl on July 15. He appeared recently as soloist with the Mountain Lakes Glee Club on April 19, and was engaged for the Halifax Festival for "Carmen," "Cavalleria Rusticana," "The New Earth" by Hadley, and Cadman's "Morning of the Year," from April 25 to 28. He will sing in "St. Paul" in Truro, N. S., on April 29. On May 12 he will appear in "Cavalleria" at the Keene Festival, and on May 15 sings in Gounod's "Redemption," in Manchester, Conn.

Frances Nash Scores in Recital Appearances

Frances Nash, pianist, has had success in recent concerts in Houston, Tex.; Ames and Des Moines, Iowa. In Houston Miss Nash gave a recital for the Girls' Musical Club. Miss Nash will sail in July to spend the summer in Brussels, where her husband, Major E. M. Watson, has been appointed as military attaché to the United States Ministry. Arrangements are now being made for concert appearances in Germany, France, Holland and Belgium. Miss Nash will return to America next fall and is already booked to appear at the Ohio Wesleyan College in Delaware and in Lexington, Ky. She will give a New York recital in Town Hall in November.

D'Alvarez Engaged Prior to Sailing

Marguerite D'Alvarez will sail on April 30 for a concert tour of the British Isles. She will spend her summer vacation on the continent and return to England for a fall tour of twenty concerts, before coming to America in November. Mme. D'Alvarez will be actively engaged up to the time of her sailing; she appeared in Erie, Pa., on April 19, and in Chicago with the Mendelssohn Club on April 21. She will be soloist with the Beethoven Symphony in Carnegie Hall on April 29.

Sundelius To Be Chicago Symphony Soloist

Marie Sundelius has been engaged by the Chicago Symphony to sing in Beethoven's Ninth Symphony under Frederick Stock on April 22 and 25. From Chicago the Metropolitan soprano goes to Omaha, where she sings on April 25; then to Oxford, Ohio, for a recital on April 28. The Cincinnati Festival claims her services next, as she reports there for rehearsals on April 29 and sings in three performances during the week of May 2. From Cincinnati Mme. Sundelius proceeds to the Harrisburg, Pa.,

three-day festival on May 10, 11 and 12, and from there to Hanover, Pa., where she gives a recital on May 13. She was engaged to sing at ten concerts between March 27 and April 15 under the auspices of various Swedish musical organizations in the New England States with the exception of Chicago, Ill., on April 10, the finish of the tour. Worcester, Providence, Bridgeport, Hartford and Boston are among other cities to hear her.

Heughan Completes Four Year Tour

On March 29 William Heughan, Scotch bass, completed his tour of the United States and Canada with a series of recitals in Montreal, and left for the United Kingdom where his season opens, in London on May 3. For the last four years he has been engaged on a world-wide tour, which will be completed on his return to London. Few such extensive trips have been undertaken by an artist as a continuous tour. Since leaving Liverpool in 1923 Mr. Heughan has toured throughout South Africa, India, Ceylon, Burma, and other parts of the Far East, including China and Japan, also through Australia, New Zealand, Canada, and the United States. Of several of these countries he has made two, and in the case of Canada, three complete tours. He has travelled upwards of 100,000 miles and given in all 650 recitals. Mr. Heughan will return to the United States in Jan., 1928, and leave for Australia and New Zealand in May of that year.

Maplewood Woman's Club Sponsors New Series

The Maplewood, N. J., Woman's Club, sponsoring a new concert series, recently inaugurated the policy of presenting in recital the Club's own members. On April 3 Klaire Dowsey Shoup, soprano, assisted by Byrd Platt Lathrop, pianist, gave the program, Miss Shoup singing the Cavatina from "The Pearl Fishers," songs by Mozart and Handel, and a group in English. Mr. Lathrop played a Mozart Fantasia, Chopin's Sonata in B Minor, and compositions by Debussy, MacDowell and Liszt. Ethel Henderson Newbold played effective accompaniments. Miss Shoup is a pupil of Percy Rector Stephens of New York.

Gitla Erstinn Records New Bookings

The Troy Vocal Society has engaged Gitla Erstinn, soprano, for May 12. The Kingston Choral Society has also booked Miss Erstinn as soloist for May 18, when five choral organizations are to take part. On April 25, Miss Erstinn was to appear with the Poughkeepsie Symphony. The Hartford Choral Society has engaged her on May 10 for "Hora Novissima." These bookings are in addition to her appearances with the New York Symphony under Walter Damrosch in Mecca Temple, on April 2, and in Carnegie Hall, on April 7.

Davies Engaged for Kansas City Opera

Tudor Davies, Welsh tenor who appeared recently with the New York Symphony, has been engaged to sing in four performances with the Kansas City Opera Company during the week of May 16. With the Chicago Symphony, April 22 and 23, he sings the Prize Song from "Die Meistersinger," the tenor part in the "Meistersinger" Quintet, and in Beethoven's Ninth Symphony. Mr. Davies will return again to this country in January of 1928.

New Bronx Choral Society Holds Meetings

A new choral society in The Bronx is meeting every Friday night at The Bronx House Music School, 1637 Washington Avenue. Egon Ebert is the director. Bronx House is one of the seven music school settlements in New York City and aims to give musical training to its students. "There are no fees for the chorus, and any adult interested in singing is invited to join," says an announcement.

Freemantle Engaged at Chicago Biennial

Frederic Freemantle, tenor and Lillian Ginrich, soprano, who introduced an unusual program of Beethoven songs and duets in their New York recital several weeks ago, have been invited to sing at the Biennial of the National Federated Music Clubs, which convenes in Chicago April 18 to 23. Immediately following this engagement they will make a short tour before returning to New York.

Rochester Philharmonic to Give Native Works

ROCHESTER, April 16.—The Rochester Philharmonic Orchestra, Howard Hanson conducting, will give another program of American compositions on the morning of April 29 in the Eastman Theater. Dr. Hanson this year has broadened his plan to include American compositions in various forms. The program will include a Symphony by Bernard Rogers, entitled "Adonais," a Symphonic Poem, "The Return of Song," after Lord Dunsany's poem of the same title, by Evelyn Berckman; a Suite of Orchestral Sketches by Bernard Kaun, a member of the faculty of the Eastman School; Theme and Variations by Herbert Inch, and two songs for soprano with orchestra by Ernst Bacon. The composers will be invited to attend as guests of the Eastman School.

Gustlin Continues American Opera "Interp-Recitals"

The success with which Clarence Gustlin, pianist-lecturer, has met throughout the United States in his "interp-recitals" of American opera, has induced him to continue next season in this line of musical activity, though he will also be more frequently heard in piano programs. Mr. Gustlin has had the hearty co-operation of the National Federation of Music Clubs, the American Opera Society, and many other prominent organizations and individuals in his "interp-recitals." The greater part of his coming season will be given to the West, as he himself is a Californian, though he is assigning two or three months to engagements in the East, South and Middle-West.

Grace Leslie Returns From Pittsburgh Date

Grace Leslie, contralto, has returned from an appearance as soloist with the Mendelssohn Choir of Pittsburgh, Ernest Lund, conductor, scoring particularly in Bach's "St. Matthew" Passion. Among future engagements for her are the Keene, N. H., Festival on May 12, where she will be heard for the fourth time within two years. She was re-engaged at the Halifax Festival, April 25, 26 and 27.

Halifax Festival Quartet Booked for Truro

The quartet of artists that appears at the three-day Halifax, Nova Scotia Festival, on April 25, 26 and 27, has been engaged to give a concert in Truro, N. S., on April 28, under the auspices of the Truro Choral Society. The singers represented in this engagement are Lillian Gustafson, soprano; Grace Leslie, contralto; Ernest Davis, tenor, and Frederic Baer, baritone.

John Doane to Conduct San Diego Classes

John Doane, pianist and coach, will again conduct summer classes in San Diego, Cal., for a period of six weeks, beginning July 5. Aside from his teaching and classes in organ, he will appear in recitals at the large open air organ in Balboa Park, San Diego, in August, for the benefit of the Civic Music Center.

Beebe Pupil Heard in Mt. Vernon

Sylvia Voorhees, pianist, a pupil of Carolyn Beebe, gave a recital with Lamar Stringfield, flutist, and Leon Barzin, violinist, in the Public Library of Mount Vernon on April 10. Trios by Cui and Goossens were played, also solo groups by each artist.

Diaz Leaves for Western Concerts

Rafaelo Diaz, tenor of the Metropolitan Opera Company, left New York last week to fill concert engagements in Cleveland, San Antonio, San Diego, Los Angeles and Pasadena, also San Francisco.

Artists Appear for Church Parish Fund

Esther Dale, soprano, and Anton Rovinsky, pianist, were to appear at Port Washington, L. I., on Friday evening, April 22, at a benefit concert given for the St. Stephens parish fund.

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Singers' Romance Culminates in City Hall Wedding

Mary Lewis and Michael Bohnen, of the Metropolitan Opera, Stage a Surprise Ceremony, with Mayor Walker Officiating

MARY LEWIS, soprano of the Metropolitan Opera Company, and Michael Bohnen, bass-baritone of the same organization, were married late Thursday afternoon, April 14, by Mayor Walker in City Hall.

News of the event came as a complete surprise to every one. It was the culmination of a year's acquaintance, which, however, did not savor of a romance until about six weeks ago. Even then those backstage at the Metropolitan did not guess that a wedding was in the air. Neither, according to report, did Miss Lewis and Mr. Bohnen. The fact that the opera season was so near its conclusion and that it was necessary for Mr. Bohnen to sail so soon in order to fill engagements abroad forced the issue.

The first word of the approaching event leaked out when Miss Lewis called William J. Guard, the Metropolitan's press representative, and asked him to make arrangements. The marriage license bureau was closed at the time, but Mr. Guard got in touch with Chief Clerk James Gannon, who went to City Hall and issued the license. Then Mayor Walker, a personal friend of the bride, agreed to perform the ceremony. Among those who witnessed the rites were Lawrence Tibbett, Karl Riedel, assistant conductor, Mr. Guard and Frank Wenker. The bride and groom left City Hall to the accompaniment of photographers' flashlights and took a taxi to the bride's apartment for "a quiet little supper." Mr. and Mrs. Bohnen sailed on the *Reliance* on Monday.

Miss Lewis gave her age as twenty-seven, Mr. Bohnen his as thirty-nine. It was the second marriage for both. Miss

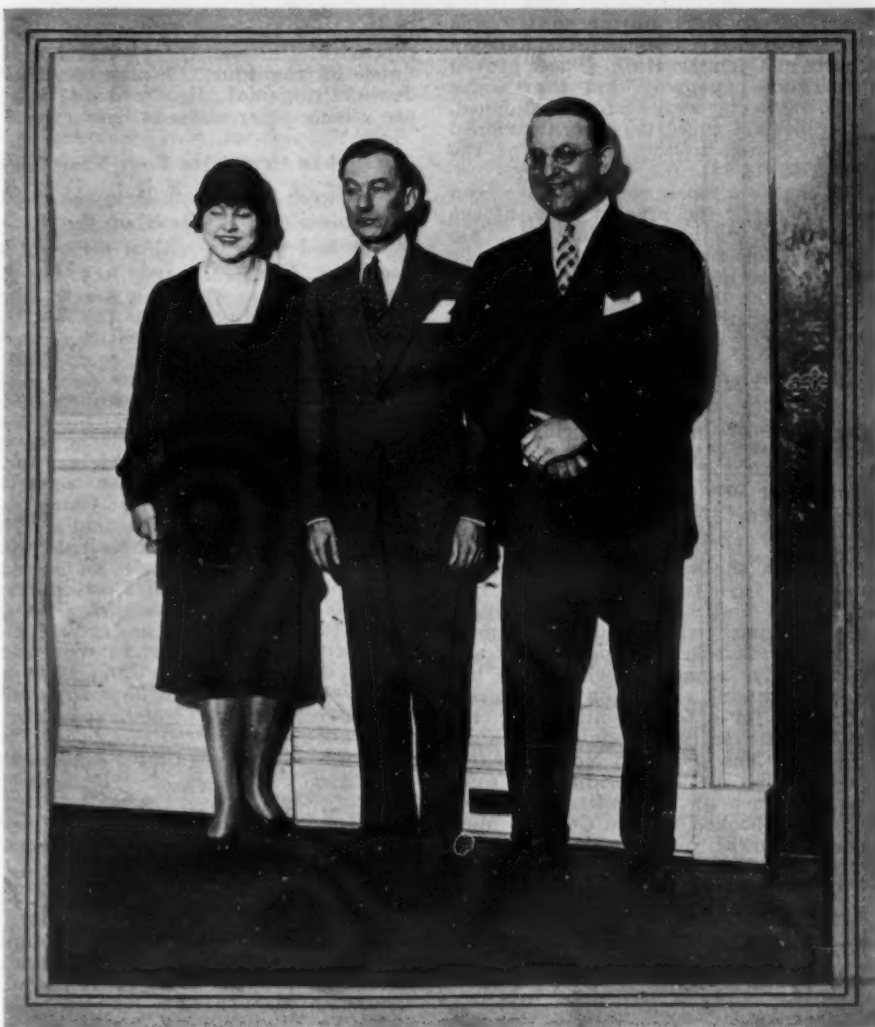


Photo by Wide World

Mary Lewis, Now Mrs. Michael Bohnen, and Her Husband With Mayor Walker (Center) Who Performed the Rites

Lewis' maiden name was Mary Kidd. She was the foster daughter of a Methodist minister of Little Rock, Ark. She came to New York and joined the chorus of "The Greenwich Village Follies," and later was a member of the Ziegfeld retinue. She received her operatic training in Europe and made her Metropolitan debut last year.

Mr. Bohnen is a native of Cologne, Germany, where he has two sons. It is his fourth season with the Metropolitan. He and Miss Lewis have never sung together in opera, but Miss Lewis hinted that they may do so in Europe some time in the near future. The opera will be "Faust." She has no intention, she asserts, of relinquishing her career.

\$10,000 IS OFFERED FOR CHAMBER WORKS

Philadelphia Society Will Award Prizes Open to All Composers

PHILADELPHIA, April 16.—Announcement of prizes totaling \$10,000 for chamber compositions is made by the Musical Fund Society of Philadelphia. The first prize will be \$5,000; the second, \$3,000, and the third, \$2,000. The announcement continues:

"It is believed these are the largest prizes ever offered for compositions in the chamber music form.

"The contest is limited to compositions of chamber music for three, four, five or six instruments. Compositions requiring vocal parts will not be considered.

"Any composer may submit more than one composition and may be awarded more than one prize.

"Any composer may, however, submit compositions for the first prize only; that is, if he elects to do this and the composition is not awarded first prize, it may be withdrawn from consideration for the second or the third prize. This fact, however, must be stated at the time the compositions are submitted.

"In order to allow composers ample time and thus avoid the haste which has so often militated against securing fully considered and developed works in such contests, the competition will not close until Dec. 31, 1927.

Anyone May Compete

"The competition is open to persons of both sexes and of all nationalities. Compositions entered in the contest must be written legibly in ink and mailed, full postage prepaid, to the Musical Fund Society, 407 Sansom Street, Philadelphia.

"Both score and parts must be sent. Each score must have written on its title page in ink a *nom de plume* and be accompanied by a sealed envelope con-

taining a paper with the composer's name and address inside and the *nom de plume* on the outside. The name or the address of the composer must not appear elsewhere.

"The compositions will be judged and the prizes awarded by a jury to be chosen hereafter by the Musical Fund Society, their names to be announced at a later date, but within a reasonable time before the close of the competition.

"No composition shall be eligible for the competition which has been performed in public prior to the award.

"Scores and parts are sent at the risk of the composer and the Society will not be responsible for the safe return of manuscripts, although every effort will be made to return the unsuccessful manuscripts to the composers. Full postage for such return must be enclosed in the envelope containing the name and address of the composer.

"Both scores and parts of the compositions entered in the competition must be in the hands of the Society before Jan. 1, 1928. The decisions will be given as soon thereafter as the jury is able to complete its work.

"At the option of the Musical Fund Society, the manuscripts of the prize-winning compositions shall remain the property of the Society for preservation in its archives. The Society also retains all rights of public performance for the period of three months after the date of the awards. At the end of this period, all rights in the works shall revert to the composers."

The officers of the Society are: Murray Gibson, president; Gilbert Reynolds Combs, vice-president; Charles Perry Fisher, secretary; Edward A. Hollis, treasurer. The special committee on prizes for music consists of John F. Braun, Gilbert R. Combs, Edward I. Keffer, John H. Ingham, secretary, Henry S. Drinker, Jr., chairman.

This Society was founded in 1820. It was incorporated in 1823 for the financial

Minnesota Mayor Leads Band and Orchestras

NEW PRAGUE, MINN., April 16.—The most musical mayor in Minnesota presides over municipal affairs here. He is J. W. Komarek, leader of the Bohemian Band, which he organized, and of two orchestras. As a performer, Mayor Komarek plays the big "bull fiddle," the trombone and cornet.

G. SMEDAL.

relief of its professional members when in need, and for "cultivation of skill and diffusion of taste in music."

Munich Hears "School for Scandal"

MUNICH, April 5.—The first performance here of Paul von Klenau's comic opera, "The School for Scandal," was recently given at the State Opera. The clear and melodious score, which attempts to revive the style of Donizetti and other pre-Wagnerians, had a merited success. The work seems, however, a little long, and would probably be more effective in two acts. The performance, though not especially brilliant, utilized the talents of the Munich company to good effect. Böhm conducted and Barre directed the stage. Pasetti had designed the settings.

Gretchaninoff Completes Fourth Symphony

BERLIN, April 1.—According to dispatches from Russia, Alexander Gretchaninoff has recently finished his Fourth Symphony. This work is said to be in classical form, and in contrast to the Third—which had its world-première in Rome in 1926—to be of a happy and vivacious spirit.

San Mateo Chooses Famous Conductors for Summer Concerts

SAN FRANCISCO, April 16.—Nikolai Sokoloff, Ossip Gabrilowitsch, Bruno Walter, and a conductor yet to be chosen will conduct the summer symphonies at San Mateo, beginning June 5. The Philharmonic Society of San Mateo County, which sponsors the series, announces that the concerts will be held in the new Woodland Theater which the Hillsborough community provided for these concerts by means of a special bond election. The theater has seating accommodations for 2000 and fifty-two of the 100 boxes have already been sold. The orchestra will be the San Francisco Symphony; and while no announcement regarding the summer season in this city has been made, it is considered certain that the San Mateo series will be duplicated here in the Civic Auditorium, as was the case last year. Officers of the Philharmonic Society of San Mateo County are Mrs. George N. Armsby, president; Mrs. John B. Casserly, Mrs. William H. Crocker, John S. Drum, Herbert Fleischacker and Mrs. Samuel K. Knight vice-presidents; Mrs. Thomas A. Driscoll, secretary; and A. P. Giannini, treasurer.

MARJORY M. FISHER.

BLOSSOM FESTIVAL HAS NOTABLE MUSIC

San Jose Programs Enjoyed Despite Unfavorable Weather

By Marjory M. Fisher

SAN JOSE, CAL., April 16.—Owing to rains, the twenty-ninth Santa Clara Valley Blossom Festival program was given indoors, after two postponements. This was the first time such a contingency has arisen since the annual festival programs were inaugurated. The Saratoga School Auditorium accommodated several hundred of those who braved the inclement weather to view the valley's most noted fête; and, with the exception of two ballets, the program was given as outlined.

The Vallesingers, assisted by members of the San Francisco Opera League and the Alpine Club of that city, and the San Jose Little Symphony (organized for the occasion), provided the musical program, which was noteworthy—if less ambitious than those of the two preceding years.

The orchestra, under the baton of George T. Matthews, played the Marche from "La Reine de Saba" by Gounod, the Overture to "The Merry Wives of Windsor," the "Torch" Dance from "Henry VIII" by German, and the Invocation from "Natoma" by Herbert.

The Vallesingers, also a San Jose organization, is a permanent chorus under the direction of Le Roy Brant. The group was augmented by the Saratoga Foothill Chorus, and by the San Francisco singers—the latter through the co-operation of Harry Truax. Their numbers consisted of excerpts from Smieton's "King Arthur," "Spring" by Pinuti, the Bridal Chorus from "The Rose Maiden" by Cowen, "The Heavens Are Telling" from "The Creation" and the "Hallelujah" Chorus from "Messiah."

It was regrettable that the stage was not large enough to accommodate the Vivian Amet Johnston Dancers. The natural out-door theater in which the programs of past festivals have been given makes an ideal setting for such features—and this was the first time that dances had been incorporated in a festival program.

The weather cleared sufficiently for the band concert to be given at the outdoor site on Sunday afternoon—the Los Gatos Municipal Band of thirty-eight pieces supplying a suitable program.

Hungarian Academy Honors Beethoven

BUDAPEST, April 1.—The Hungarian Academy of Sciences held a memorial service in honor of Beethoven this week. The president, Councillor Albert von Berzesiczky, made an address in which he traced the musical historical importance of the composer.